

# THE ILLUSTRATED LONDON NEWS

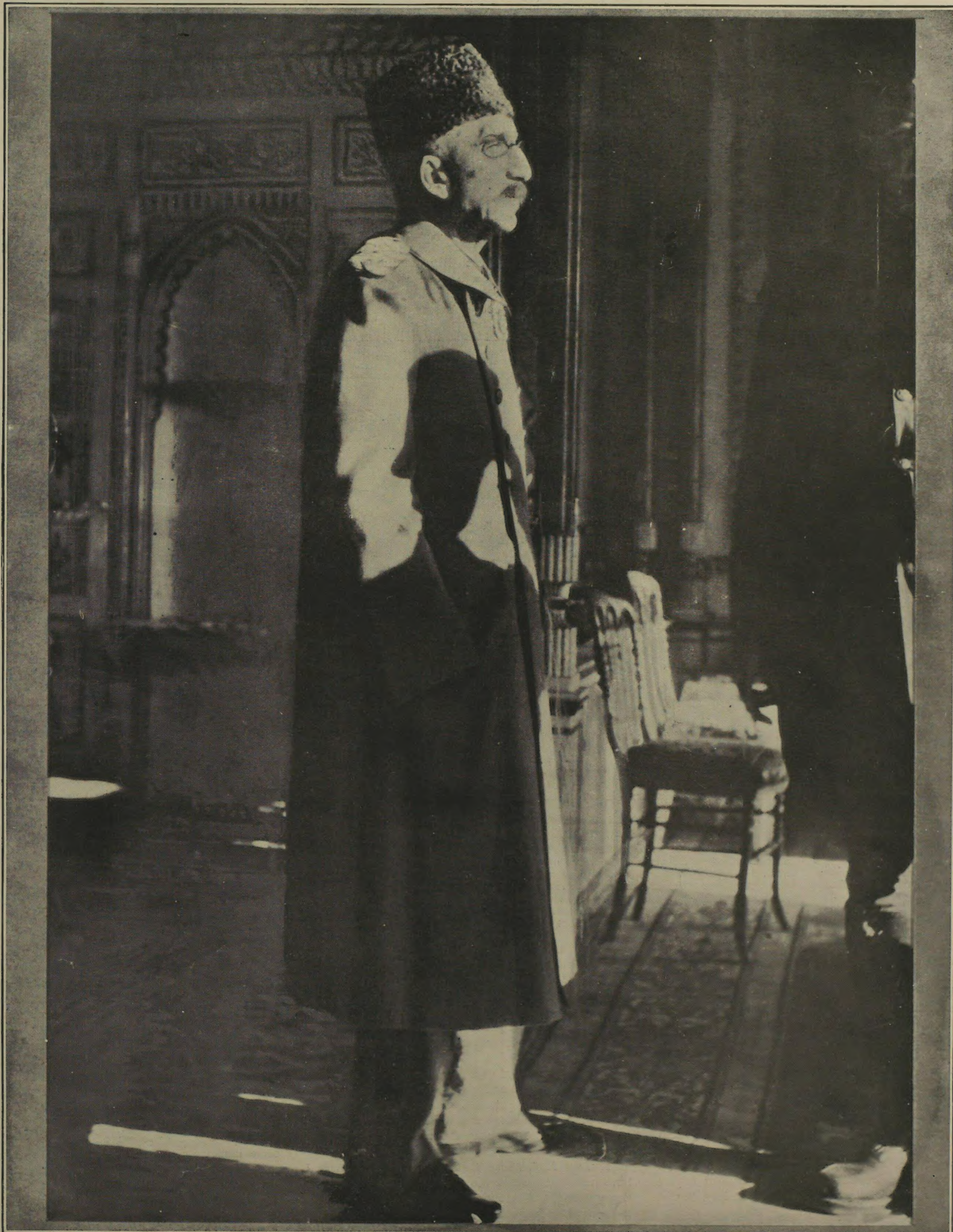
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ONE SHILLING.

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## IS HE TO REMAIN IN THE "SEAT OF THE CALIPHATE" AT CONSTANTINOPLE? MOHAMMED VI., SULTAN OF TURKEY.

A highly important discussion took place when the Indian Caliphate Delegation urged upon the Prime Minister the preservation of the Caliphate. Their leader, Mohamed Ali, said, among other things: "Constantinople is also held very sacred by Moslems. An effort to drive the Turks out 'bag and baggage' from the seat of the Caliphate is bound to be regarded by Moslems as a challenge of the

modern Crusaders to Islam." Mr. Lloyd George pointed out that it was not a question of religion but of good government, and the Allies had applied self-determination to Christian countries as to Turkey. Regarding "the temporal power of the Caliph," he said, "the Turk will exercise temporal power in Turkish lands. We do not propose that he should retain power over lands not Turkish."

PHOTOGRAPH BY TOPICAL.





By HILAIRE BELLOC

THE most perplexing and the most dangerous spirit just now loose and wandering is the apology for change simply as such: simply because it is change. The apology is accompanied by praise; and both are a symptom in some few of the desire for mere change, but in all of a readiness for it under a sort of uneasy belief that there is something inherently good in mere change: change of habit, of tradition, even of the platform of morals.

It is easy to discover the two roots of this peculiar modern oddity: peculiar, because, I think, no other age has suffered from it. The two roots are, first, the experience of immense and in part beneficial material change in our time, and secondly, the alliance of change with private fortune.

Whether the total effect of physical discovery and the application thereof in the last three generations has been in the main result good or evil, one may debate. But there is no doubt that each step of it promised a good, and perhaps for a short time effected a good, for a great number of people; and also, at the moment, did evil to no number of people large enough to put up a resistance.

Railways were for a long time simply a quick way of getting from place to place. The telephone when it first came in appeared to be nothing more than an admirable opportunity for talking anywhere to anyone. And even the development of weapons was vaguely felt by the great nations as a sort of guarantee of their greatness.

Unfortunately, a thing is more than the sum of its parts, and all the individual experience and hopes added together, each individually on the good side, do not necessarily make a good total result. Anyhow, this prodigious flood of change, each detail of which as it appeared had so much to say for itself, trained the modern mind to the idea that any change was, as a rule, to be accepted.

The other root of the affair, the connection of change with private fortune, is also clear enough. With each new change there went a particular financial venture. Half-a-million would be concerned in the venture. There would be a rough and tumble. Half-a-dozen would come out with fortunes.

Take the discovery of coal in a beautiful district. In the long run the beauty of the place will be ruined, and though the wealth produced will be increased, it will be accompanied by a corresponding increase in population to share it.

The ultimate effect of the change in terms of good and evil can be set down thus: The nation is numerically the richer, the stronger, in men and goods by the change, at any rate for the moment, and this is the only general good to be discovered. On the other hand, the general evils are, a degraded town population, a wealthy class divorced from the masses, a filthy climate, and the works of man, especially architectural, coming to be of a sort which continually lower instead of raising him; add to this a vast increase of anxiety, and a host of innumerable lesser evils.

But that discovery of coal and its exploitation meant, at the beginning, individual good to the great number: much larger wages, and all sorts of new physical opportunities. At the same time it meant

for another great number the chance of immediate fortune, and for a few the attainment to it.

That is how the idea that change must be accepted—that it is in some way necessarily beneficial—came in. It became a familiar thought, at least a necessary thought; and then it was, in our own times, that it began to produce the most fantastic results. Men and women have dressed for ever so long in a particular way. The suggestion that one or the other of them should dress in a different way is vaguely applauded. Men have preferred domesticity at the price which must be paid for it, and the destruction of that domesticity merely because it is a change is applauded. Men have done some quite unimportant thing habitually, performed some social ritual in a particular fashion, for an indefinitely long time. A group of people break through that convention and are applauded. Note that they are not necessarily applauded because of some good which necessarily attached to such a change, though every change must have some sort of good attaching to it. They are

he cuts down obstacles or what-not. If they do not desire to reach that place he is not a pioneer. If he has no connection with the body, but is working on his own, he is not a pioneer. The word "pioneer" is used to-day of the eccentric adventurer because it connotes the idea that any going out towards any new place is good, and either is desired by the mass, or will ultimately be desired by them, if the pioneer goes on working.

"Hanwell is full of pioneers," said, I think, Mr. Chesterton, and he said it well.

Now, why does one call this praise of and apology for change perilous? It would seem that the thing would correct itself, and that adventures into the unknown, having produced disaster, would be blown upon.

Unfortunately, it is not so, and there are three very good reasons why it should not be so. The first reason is that the evil effect of a new departure is usually slow to arrive. When John Stuart Mill said that it might be doubted whether all modern machinery had lightened

his labours for any human being, he told the truth; but he only told that truth after a lifetime of experience. The plea for machinery was always that it would lighten labour. It was only after many, many years of trial that the opposite appeared in effect.

The second reason is that a false experiment, the taking of a wrong road, develops of itself many things unchangeable—or, at any rate, not to be changed without renewed suffering. The railway, for instance, which seemed no more than an admirable opportunity of getting quickly from place to place, was to prove for five-sixths of the population something upon which they had absolutely to depend for transit, and without which they were helpless. You have to-day an evil which our fathers could never have dreamed of, and which we all see to be monstrous—millions of people wasting about two hours every day uselessly, in acute discomfort and shaken to bits, before they can get from their sleep to their work or from their work to their sleep. You have the necessary food of millions

removed to immense distances from the place of consumption, and therefore necessarily transported thither after a journey which is at the mercy of any crisis and takes half the good out of the victuals. But if you tried to undo this evil of railways, you would only produce the greater evil of famine.

The third reason which makes this passion for change perilous is the most profound one: it concerns the soul.

There is a most illuminating story, a parable of the whole course of the *error voluntarius* in morals. It is the story of the little girl who refused to eat cabbage, saying, "I do not like it, and if I eat it I should."

If you take the wrong road from curiosity, or from some immediate expectation of good, or from some imaginary ultimate good, you get into a state of mind in which the new thing, after a fashion, suits you. I say "after a fashion." It does not suit you fully, as did the old natural thing. You still wish you had not acquired the new habit. None the less, the need has been created, and the new habit has come to satisfy that need. And in this way is change more perilous than in any of the other two.



A SHOCKING MURDER IN CORK: ALDERMAN THOMAS MACCURTIN, LORD MAYOR OF THE CITY, WHO WAS SHOT DEAD BY MEN WHO RAIDED HIS HOUSE.

Alderman Thomas MacCurtin, the recently elected Lord Mayor of Cork—here seen with his wife and family—was the victim of an atrocious and mysterious crime on the early morning of March 20. He was in bed at his home in Thomas Davis Street, Blackpool, which is in an old part of the city, when there came a knocking at the door, which was opened by Mrs. MacCurtin. Immediately, men with blackened faces thrust her aside and entered, followed by six other men. The first four dashed upstairs and called upon the Alderman to come out. When he did so, he was shot fatally. The assailants got away. Mr. MacCurtin was a well-known Sinn Féiner, and an organiser of the Irish Volunteers. He was arrested after the rebellion of 1916 and deported to England; but was released on the proclamation of the general amnesty. Later, he was again arrested and imprisoned.—[Photograph by C.P.]

applauded on account of the change alone. What is really sought is the change for its own sake. I verily believe that the first man who shall ride to hounds on a zebra or find some trick for eating raw meat will be called a pioneer, and that the first woman who shall take up the organisation of athletic records for women (high jumps, or putting the weight) will be half-worshipped.

A whole group of words has arisen in connection with this strange fever. Every one of all these words is meaningless in its strict application, but each has a vague connotation which it is well worth while to ferret out, hidden as it is under a dense mist of muddled thought.

There is, for instance, that word "pioneer," which I have just used. There are the words "progress" and "progressive." There is the word "backward." There is the word "advanced." There is the word "modern." There is the word "prejudice."

A pioneer means a person who goes in front of a body of people in order to make easy their progress towards some place which they desire to reach. He scouts, or



# THE KING'S FIRST LEVÉE SINCE 1914: SOME INTERESTING GUESTS.

PHOTOGRAPHS BY L.N.A., NEWSPAPER ILLUSTRATIONS, AND SPORT AND GENERAL.



THE LORD WARDEN OF THE CINQUE PORTS:  
EARL BEAUCHAMP.



TWO DISTINGUISHED EX-MINISTERS: (L. TO R.) THE  
EARL OF SELBORNE AND VISCOUNT HARCOURT.



THE SECRETARY OF STATE FOR FOREIGN AFFAIRS:  
EARL CURZON OF KEDLESTON.



AIDE-DE-CAMP GENERAL-IN-WAITING: GENERAL  
LORD RAWLINSON (ON THE RIGHT).



THE GERMAN CHARGÉ D'AFFAIRES, WHO WAS "PRESENTED"  
BY THE FOREIGN SECRETARY: DR. F. STHAMER.



THE FIRST SEA LORD OF THE ADMIRALTY:  
ADMIRAL-OF-THE-FLEET EARL BEATTY.



FOLLOWED BY THE LORD MAYOR (SIR EDWARD COOPER)  
THE BISHOP OF LONDON.



MUCH DECORATED: LIEUT. CHEVALIER W. COPPENS,  
BELGIAN AIR ATTACHÉ, WHO WAS "PRESENTED."



THE CHAPLAIN-GENERAL TO THE FORCES  
BISHOP TAYLOR SMITH

The King's first Levée since the war began was held at St. James's Palace on Monday, March 22, when there was a brilliant display of full-dress uniforms and robes that recalled former days. A notable feature of the presentations in the Diplomatic Corps was the number of Ministers of new States brought into being by the Peace Treaty. Significant of changed times also was the fact that Germany was represented, not, as formerly, by

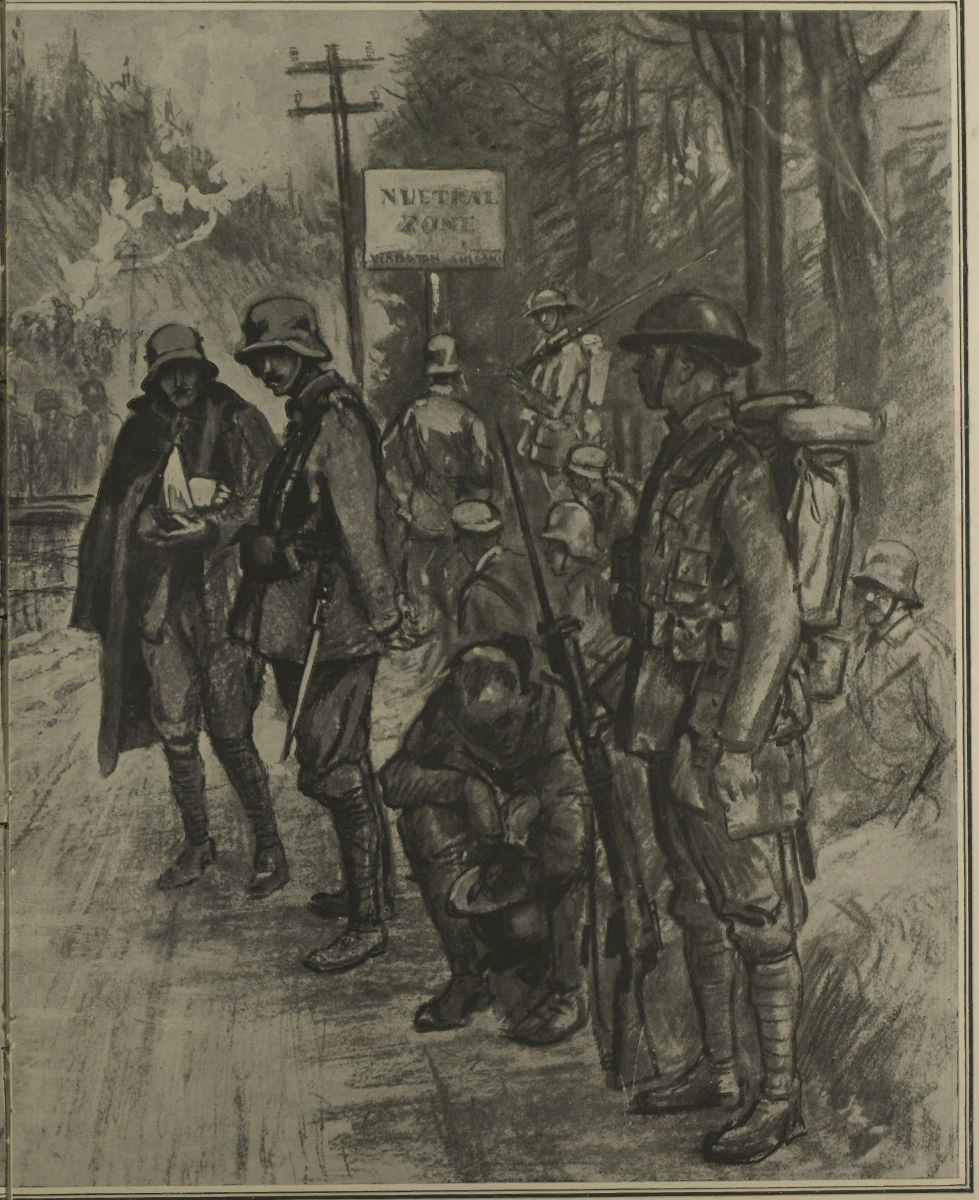
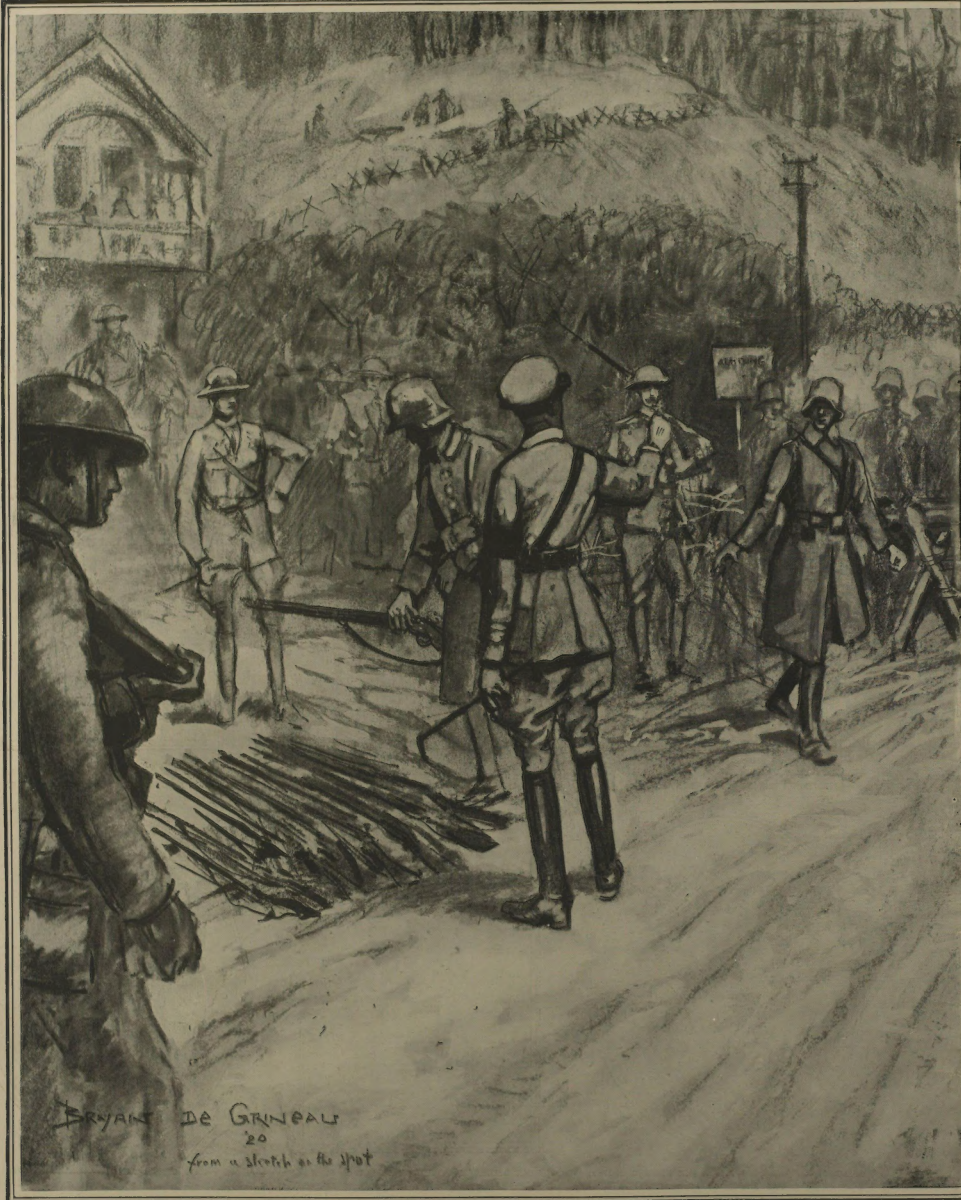
a proud Ambassador, but by a Chargé d'Affaires, Dr. Sthamer, who was presented to his Majesty by the Foreign Secretary, Earl Curzon. Dr. Sthamer, in turn, presented the members of his staff. The King and Queen drove from Buckingham Palace to St. James's Palace in their gilded coach, with an escort of Household Cavalry in khaki service uniform.



# LIKE OLD WAR DAYS AFTER A BRITISH VICTORY: FUGITIVE GERMAN TROOPS TAKING REFUGE IN THE BRITISH ZONE.

DRAWN BY OUR SPECIAL ARTIST, BRYAN DE GRINEAU,

FROM A SKETCH MADE ON THE SPOT.



DRIVEN INTO THE ALLIED OCCUPIED AREA BY SPARTACISTS AND SEEKING PROTECTION AND INTERNED AT A

During the recent revolutionary disturbances in Germany, a number of German Reichswehr troops, having been defeated with much loss by the Spartacists, were driven into the Allied occupied area in the British zone—where they were disarmed and interned for the present at Solingen. The drawing, which was done from a sketch made on the spot by a British officer, shows a scene at a British post near Burg, on the road between Solingen and Remscheid. It was just like the old days of the war after a British offensive—wounded and dispirited Germans being marshalled and marched away by their armed guards. The discomfited German Government troops are seen disarming at our barricade at the limit of the neutral zone, and after

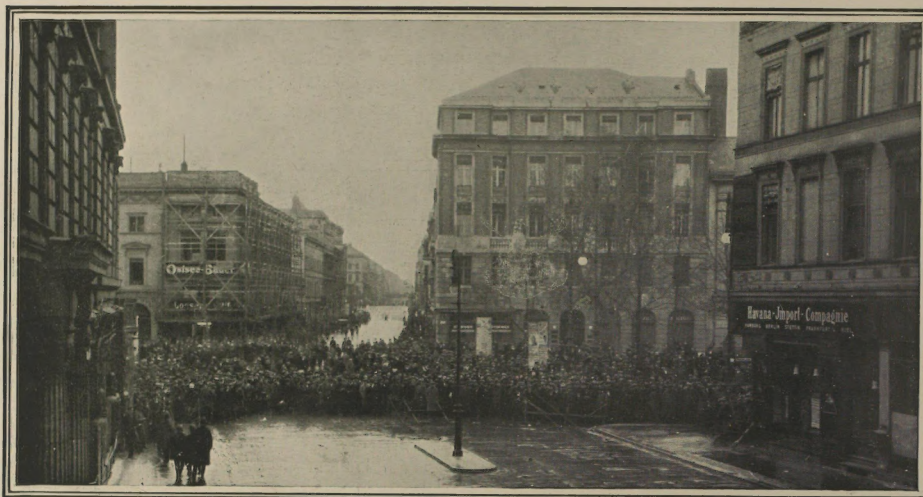
UNDER THE BRITISH FLAG: DISPIRITED GERMAN GOVERNMENT TROOPS BEING DISARMED BRITISH POST NEAR BURG.

piling arms, are falling in on the side of the road prior to marching under guard to Solingen. Some of them were wounded, and all were miserable and hungry. Most of them were rather young. In the left foreground is a British officer controlling the disarmament, and a German soldier is seen laying his rifle on a pile on the ground. To the right are a wounded German and others waiting to march to Solingen with British guards. On the extreme right is a British soldier with fixed bayonet. In the background, from left to right, are a house, a small orchard, and a barbed-wire barrier across the road. Beyond, on the hill, are British machine-guns to the left, fir-trees, and some Germans lighting a fire.—[Copyrighted in the United States and Canada.]



# THE ANTI-GOVERNMENT FORCES LEAVING BERLIN: THE BALTIC TROOPS AND CROWDS ON WHICH THEY FIRED.

PHOTOGRAPHS SUPPLIED BY TOPICAL.



AFTERWARDS FIRED ON BY THE DEPARTING TROOPS FOR JEERING AT THEM: A CROWD MASSED BEHIND WIRE IN UNTER DEN LINDEN.



JUST AFTER THE FIRING BEGAN: TROOPS CLEARING THE CROWDS (ON THE RIGHT) AT THE JUNCTION OF THE WILHELMSTRASSE AND UNTER DEN LINDEN.



PASSING THROUGH THE BRANDENBURG GATE: A COLUMN OF BALTIC TROOPS, LEAVING BERLIN, MARCHING INTO UNTER DEN LINDEN.

The fall of the short-lived Kapp Government in Berlin was followed by the evacuation of the troops who had supported it. A Reuter message of March 18 from Berlin said: "At 4 o'clock this afternoon the Baltic troops assembled in the Wilhelmstrasse and Unter den Linden in marching order with flags flying. Immense crowds gathered in the streets to watch their departure. The troops were greatly enraged by jeering and hooting from the crowd. After they had passed through the Brandenburg Gate they fired a departing volley into the crowd before the Adlon Hotel with machine-guns." A "Times" correspondent who was present writes: "I went into Unter den Linden and waited at the head of the Wilhelmstrasse for the



THE EVACUATION OF THE BALTIC TROOPS FROM BERLIN: A COLUMN MARCHING UP THE WILHELMSTRASSE AFTER IT HAD BEEN CLEARED.

procession to pass. About 4.30 the wire was partly cleared from the Wilhelmstrasse, and the first column, headed by a band flying the black, white and red and their war flags, swung round the corner into Unter den Linden, passing under the Brandenburg Gate. Its appearance in Unter den Linden was the signal for whistling, which is the German equivalent for our booing. . . As the tail of the column approached the position grew uglier. Before the last appeared, stone-throwing had begun. . . Suddenly a stampede began. It was then seen that the soldiers had faced round and come to 'the ready.' . . Then rifle-shots rang out, the soldiers firing point-blank into the closely packed masses of the people."



# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY PAUL LAIB, SPORT AND GENERAL, ELLIOTT AND FRY, CENTRAL PRESS, LAFAYETTE, AND VANDYK.



A NEW R.A.: SIR EDWIN LUTYENS, THE EMINENT ARCHITECT, DESIGNER OF THE WHITEHALL CENOTAPH.



ONE OF THE WINNERS OF THE AMATEUR RACKETS DOUBLES CHAMPIONSHIP: MR. G. G. KERSHAW.



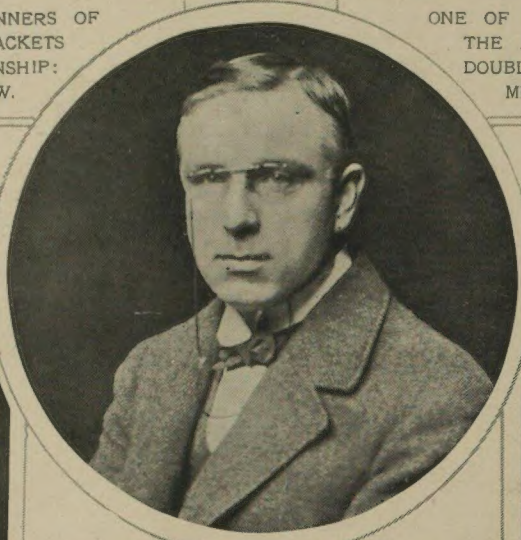
ONE OF THE WINNERS OF THE AMATEUR RACKETS DOUBLES CHAMPIONSHIP: MR. E. M. BAERLEIN.



A NEW R.A.: MR. H. HUGHES-STANTON, THE WELL-KNOWN PAINTER, EXHIBITOR AT THE ACADEMY.



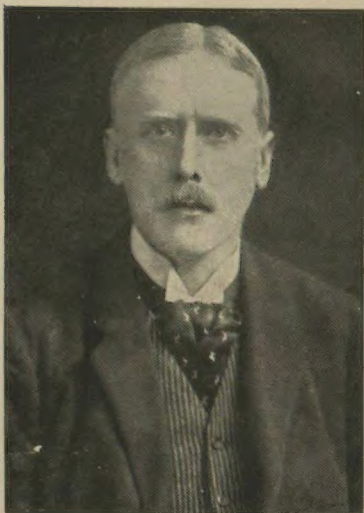
THE FIRST WOMAN TO OCCUPY THE POSITION OF VICE-CHAIRMAN OF THE LONDON COUNTY COUNCIL: MRS. WILTON PHIPPS.



THE NEW KEEPER OF THE ROYAL ACADEMY: MR. CHARLES SIMS, R.A., THE WELL-KNOWN PAINTER, WHO SUCCEEDS THE LATE MR. A. C. GOW.



APPOINTED THIRD SEA LORD AND CONTROLLER OF THE NAVY: REAR-ADMIRAL FREDERICK L. FIELD, WHO SUCCEEDS REAR-ADMIRAL SIR WILLIAM NICHOLSON.



THE NEW FOOD CONTROLLER: MR. C. A. MCCURDY, M.P., PREVIOUSLY PARL. SEC. TO THE MINISTRY OF FOOD.

THE NEW MINISTER OF LABOUR: THE RT. HON. T. J. MACNAMARA, M.P., PREVIOUSLY FINANCIAL SECRETARY TO THE ADMIRALTY.



THE FIRST CAIRO-TO-CAPETOWN FLIGHT: CAPTAIN C. J. QUINTON BRAND, ONE OF THE PILOTS.



THE FIRST CAIRO-TO-CAPETOWN FLIGHT: LIEUT.-COL. PIERRE VAN RYNEVELD, ONE OF THE PILOTS.



THE NEW PRESIDENT OF THE BOARD OF TRADE: SIR ROBERT HORNE, M.P., PREVIOUSLY M'N.STER OF LABOUR.

Sir Edwin Lutyens was on the committee appointed in 1912 to advise the Government of India as to the site of Delhi.—Mr. Hughes-Stanton's well-known pictures include "Pasturage Among the Dunes," bought for the Chantrey Bequest.—Two of Mr. Charles Sims's paintings, "The Fountain" and "The Wood Beyond the World," are in the Tate Gallery; another, "Childhood," is in the Luxembourg.—Mrs. Wilton Phipps is the first woman to be Vice-Chairman of the L.C.C. The new Chairman is Mr. J. W. Gilbert, who succeeds Lord Downham.—Rear-Admiral F. L. Field has been for the past two years Director of Torpedoes and Mining at the Admiralty. At Jutland he was Flag-Captain to

Admiral Jerram, who wrote in his despatch that Captain Field "handled 'King George V.' as leader of the line of battle with great skill."—By-elections were caused at N.W. Camberwell, Glasgow (Hillhead), and Northampton respectively, by the Ministerial appointments of Dr. Macnamara, Sir Robert Horne, and Mr. C. A. McCurdy.—Col. van Ryneveld and Captain Brand, who are both Dutchmen, reached Cape Town on March 20 in the "Voortrekker." They left Cairo on February 10 in the "Silver Queen I," which crashed at Wadi Halfa on February 11. "Silver Queen II," in which they made a fresh start from Cairo on Feb. 22, crashed near Bulawayo on March 6.



# A GOLFER'S PARADISE: ON THE LINKS AT NICE AND CANNES.

PHOTOGRAPHS BY SPORT AND GENERAL.



GOLF ON THE RIVIERA: THE CLUB-HOUSE OF THE NICE GOLF CLUB AT CAGNES.



GOLF ON THE RIVIERA: THE CLUB-HOUSE OF THE CANNES GOLF CLUB AT MANDELIEU.



GOLFING UNDER DELIGHTFUL CONDITIONS IN MARCH, ON THE RIVIERA: COL. J. ATTENBOROUGH AND CAPT. C. RATHBONE APPROACHING THE NINTH HOLE AT MANDELIEU (CANNES COURSE).



THE PICTURESQUE LINKS AT CAGNES: AT A GREEN ON THE NICE GOLF COURSE.



AN. AQUATIC INTERLUDE AT MANDELIEU: GOLFERS CROSSING THE RIVER TO THE TENTH TEE.

At this time of year golfers at home must envy their brethren of the cult who are able to enjoy the game under the delightful conditions of a Riviera spring. While here we are subject to "March winds and April showers," in that favoured land the climate and surroundings are more like those of our early summer. The club-houses and links of

the Nice Club at Cagnes and of the Cannes Club at Mandelieu are extremely picturesque, as may be seen from the photographs. On a double-page of this number we give others illustrating the doings of pleasure-seekers in other directions on the Riviera, whither British visitors have flocked in their thousands this season.



## THE BRITISH INVASION OF THE RIVIERA: SOCIETY ON THE

PHOTOGRAPHS BY

## CÔTE D'AZUR—RACING; TENNIS; A BATTLE OF FLOWERS.

SPORT AND GENERAL.



WHERE PARASOLS ARE NEEDED AND OVERCOATS ARE *DE TROP*:  
THE CASINO TERRACE AT MONTE CARLO.



RACING AT NICE: THE FRENCH METHOD  
PARI MUTUEL—



OF LAYING BETS, BY MEANS OF THE  
A TYPICAL CROWD.



AT THE RACES ON THE RIVIERA: A GENERAL VIEW OF THE RACE-COURSE  
AND THE GRAND STAND AT NICE.



A MODERN TITANIA: A CHARMING COMPETITOR IN THE THIRD  
BATTLE OF FLOWERS AT NICE.



THE THIRD BATTLE OF FLOWERS AT NICE: THE PROCESSION  
OF DECORATED CARS ON THE PROMENADE DES ANGLAIS.



LAWN-TENNIS ON THE RIVIERA: FINALS IN THE INTERNATIONAL  
TOURNAMENT AT MONTE CARLO.



A COMPATRIOT OF THE "SWAN OF AVON": AN ENGLISH COMPETITOR  
ON A TRANSFORMED ROVER CAR IN THE NICE BATTLE OF FLOWERS.

The Riviera has this season attracted thousands of people from this country, whose coming has been described as a British invasion. A week or two ago it was stated that about 25,000 English visitors were detained there by the French railway strike and its after-effects. A noticeable fact was that there was a new democratic element among them, which not only augurs well for the Riviera from a commercial point of view, but indicates a breaking-down of our old insularity in the matter of holiday-making. "All classes," writes a "Times" correspondent, "seem to be represented: aristocracy of all degrees, distinguished sailors and soldiers, captains of industry and commerce, a sprinkling of scholars and ecclesiastical dignitaries,

crowds of New Rich, and still larger crowds of a type one has never before seen on the Riviera—middle-class folk who, before the war, never got farther from England than Boulogne, or Dieppe, or Ostend, or, at most, Paris. And, whatever their social status, all seem to be enjoying themselves immensely." In the Finals of the Open Lawn-Tennis Tournament at Monte Carlo, Mlle. Lenglen beat Miss Ryan by 6-1 and 6-2 in the Ladies' Singles. In the Gentlemen's Singles, Mr. F. G. Lowe beat Mr. M. G. Ritchie by 7-5 and 6-2. The Ladies' Doubles were won by Mlle. Lenglen and Miss Ryan, and the Gentlemen's Doubles by Mr. F. G. Lowe and Major A. N. W. Dudley.



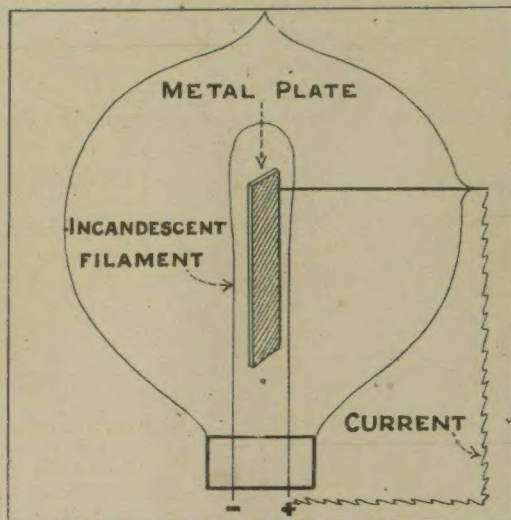
## WIRELESS COMMUNICATION REVOLUTIONISED BY THE THERMIONIC VALVE.

WHILST conducting experiments some thirty-five years ago, Edison discovered, by introducing a metal plate inside an ordinary electric lamp close to, but not touching, the filament, that negative electricity thrown off from the glowing filament passed across the intervening space and reached the metal plate. At that time the phenomenon, now known as the "Edison Effect," was not explained, but for a number of years many were interested in it as a laboratory experiment, and Sir William Preece investigated peculiarities of the "Effect," which he described to the Royal Society.

Other investigations were made by Dr. John Ambrose Fleming between 1883-1896; but it was not until 1904 that Dr. Fleming, by application of the Edison Effect, invented and produced a wonderful and long-sought-for instrument of the greatest importance in the reception and transmission of wireless telegraphy and telephony.

To realise clearly the enormous value of the invention for receiving messages, it is necessary to refer briefly to previous devices brought into existence to cope with a very difficult problem. The messages as transmitted by the sending station are radiated through the æther in rings, which, of course, cannot be seen, but it is known that they are similar in form and movement to the circular ripples produced by dropping a stone into a pond. Travelling at the same speed as light—i.e., 186,000 miles per second—the waves reach the listening station and create weak electrical oscillations, or alternating currents, in part of the receiving instruments; but it is necessary that the alternating current, which surges backwards and forwards, shall be converted into a direct or "one way" current before the ordinary telephone diaphragm will respond and so allow the message to be conveyed to the listener.

pyrite, when placed in contact—each possessing natural high-resistance properties—will stop the "two way" alternating current effect, and allow current to pass in one direction only, enabling the listener to receive Morse code signals, and also the human voice and other sounds sent by wireless. This type, however, will fail



THE "EDISON EFFECT."

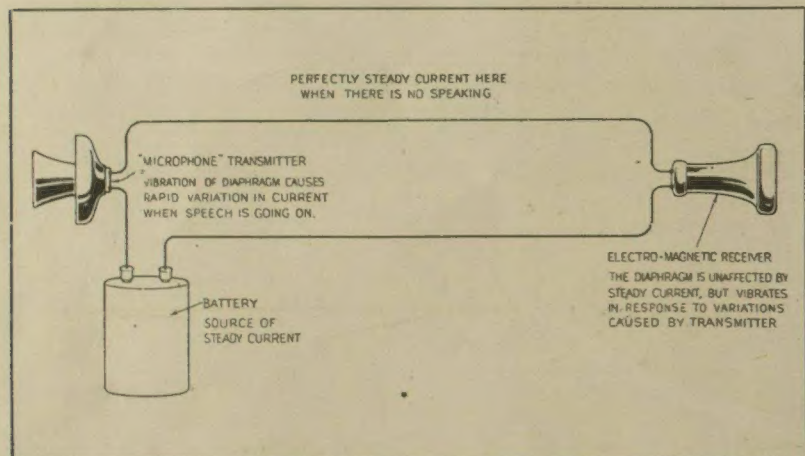
if the apparatus is accidentally knocked, and sometimes strong signals sent from a local station will impair the sensitiveness of the points where the crystals are in contact.

None of the foregoing types, therefore, could be depended upon with absolute certainty to stand up

that the feeble incoming alternating currents charged the metal plate inside the lamp alternately with positive and negative electricity. When the filament wire of the lamp is made incandescent (as with the usual electric-light lamp) negative electrons given off from the glowing filament cause the immediate discharge of positive electricity in the metal plate; but negative electrons will not discharge the negative electricity in the metal plate. This fact causes a continual movement of positive electricity towards the metal plate, which movement is in effect a direct or "one way" current to which the telephone responds.

The Thermionic Valve in its improved commercial form enables signals to be heard with greater strength and certainty than was possible with the earlier type of detectors. By using more than one valve in a receiving circuit it is possible to increase the sound of the incoming signal to such volume that it is often possible to read the messages at a considerable distance from the receiving telephones.

In addition to its use as a detector, the Thermionic Valve is able to transmit wireless telephonic conversation. Ordinary conversation is the wireless telephony of nature. The transmitter—i.e., the lungs, throat, and mouth of the speaker—imparts to the air-particles a vibratory motion corresponding to the particular sounds emitted by the speaker, and the ear-drum of the listener responds by moving in an identical manner under the influence of these vibrations. In ordinary telephony by wires the listener places his ear close to the telephone diaphragm, to which is imparted a vibration corresponding to the vibrations caused by the conversation of the speaker. The telephone is so constructed that a steady elec-



TELEPHONY WITH WIRES.

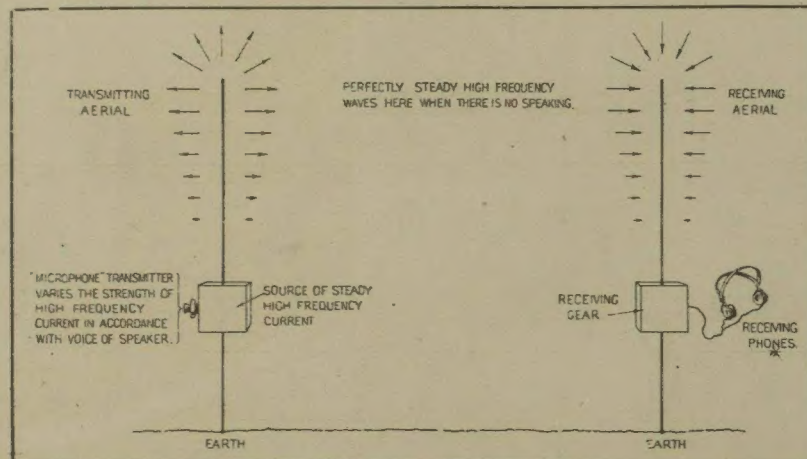
The particular instrument which converts the current is known as the "Detector," of which many forms have been produced since the advent of practical wireless telegraphy—but each had certain defects. Senator Marconi's "Cohere" was the first detector put to commercial use. Its main features consisted of a glass tube containing two silver plugs separated by a small gap containing nickel and silver filings. Incoming signals caused the filings to cohere and pass a direct current, which ultimately recorded the dot and dash message on a Morse Inker. The filings were decohered, or partly separated, after each signal by the hammer of an electric bell which tapped the glass tube. This type lacked sensitiveness to feeble signals, but was in standard use over a fairly long period.

The next type in order of development was the Marconi Magnetic Detector—a band of soft iron which became magnetised whilst passing two magnets, and demagnetised by the effect created by the incoming waves, enabling the signals to be heard in a telephone; but this instrument lacked keen sensitiveness.

Then followed the Electrolytic Detector, which, although highly sensitive, was liable to fall out of action when receiving strong signals, and by nature of its construction was very difficult of adjustment, especially when used on board ships.

In recent years the Crystal Detector has given good results. Two small crystals such as zincite and chalc-

to their task under all conditions. This fact was known to Fleming, and prompted him to think out the best means for ensuring (1) high sensitiveness to incoming signals, (2) reliability, (3) ease of manipulation by the receiving operator. Fleming made use of knowledge of the atom and the still smaller electron, together with the fact that positive and negative

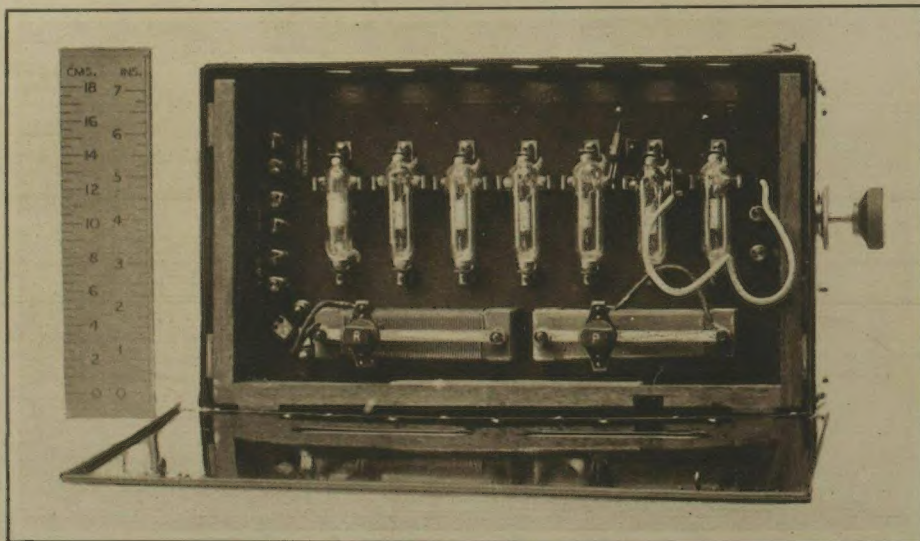


TELEPHONY WITHOUT WIRES.

tric current has no effect upon it, but the current varies when affected by the vibrations caused by speech, and so reproduces the sound emitted by the speaker. An equivalent result is obtained in wireless telephony by means of currents which vary in a uniform manner at a ratio so great as to be far above the range of the human ear, and, moreover, quite incapable of affecting the telephone diaphragm. Such currents correspond to the steady current of ordinary telephony with wires. In transmitting speech they are caused to vary, at acoustic frequencies, by the relatively slow vibrations of the human voice acting upon a transmitting diaphragm, and these variations are faithfully reproduced by the diaphragm of the receiver. Marconi's Wireless Telegraph Company has developed several methods of generating and controlling the steady "continuous wave" currents which form the basis of wireless telephony. Great progress is being made in the commercial use of the Thermionic or oscillating valve, which forms the source of energy eminently suited to the requirements of wireless telephony, and important developments are anticipated.

Its use in ships and aircraft provides the only means of transmitting and receiving articulate speech during periods of fog or haze, when visual methods of signalling would be impossible. The world is indebted to Dr. Fleming for his epoch-making contribution.

W. H. S.



THE MARCONI AMPLIFYING DETECTOR.

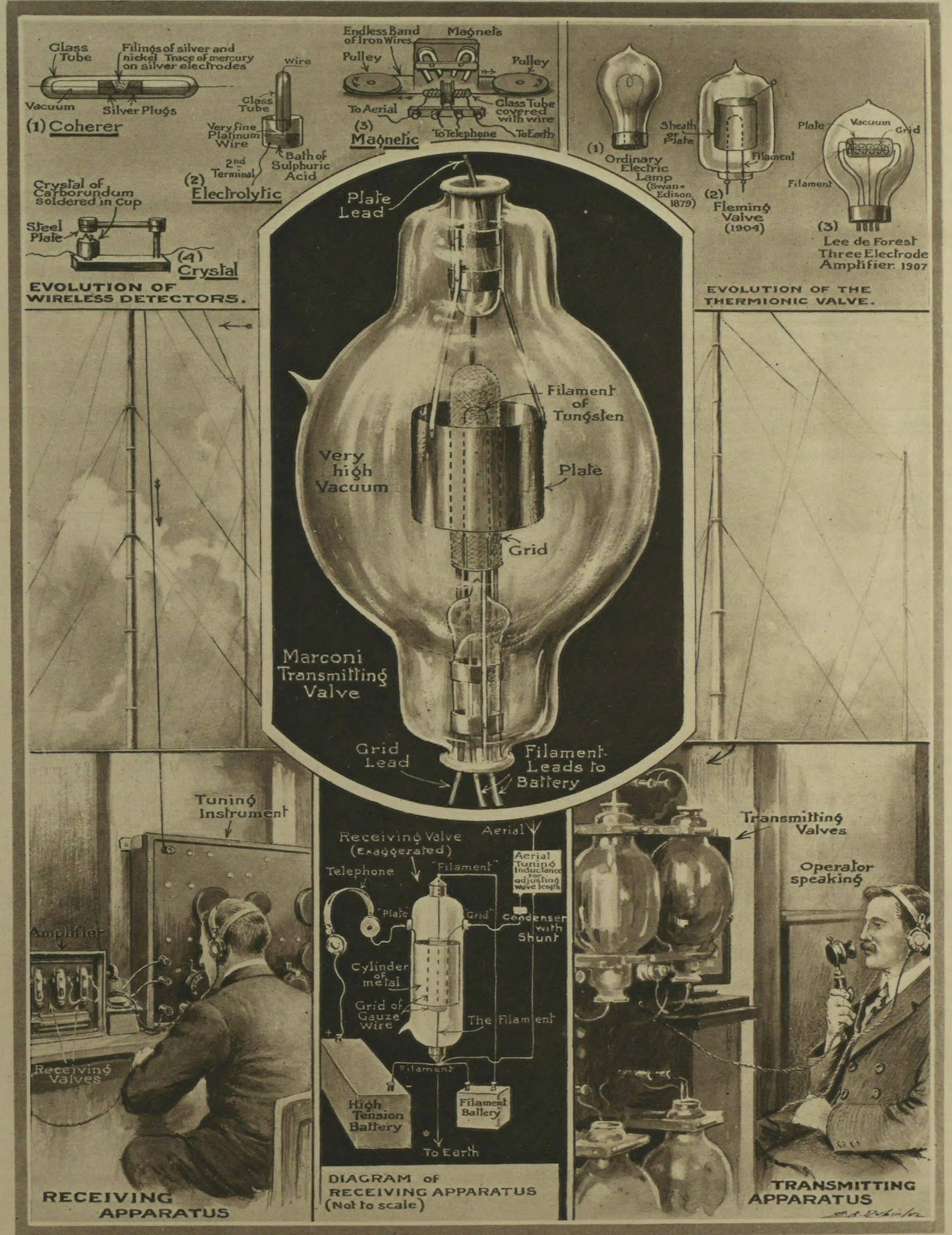
An extremely sensitive apparatus with seven Thermionic Valves which greatly magnify the sound of wireless telephone messages when being received.

electrons attract each other, whilst electrons of the same kind—all positive or all negative—push each other away. Experiments were partly based on the old "Edison Effect" phenomenon, and Fleming found



# TELEPHONING TO AMERICA: A REVOLUTION IN WIRELESS MESSAGES.

DRAWN BY W. B. ROBINSON. (COPYRIGHTED IN U.S.A. AND CANADA)



WIRELESS TELEPHONY AN ACCOMPLISHED FACT: THE THERMIONIC VALVE—A NEW ELECTRIC LAMP THAT MAKES POSSIBLE LONG-DISTANCE WIRELESS TELEPHONE MESSAGES; SHOWING ALSO (TOP LEFT) DETECTORS PREVIOUSLY USED.

Since the advent of wireless telegraphy, scientists have sought to discover the best means for detecting the very weak electric alternating currents which affect the receiving aerial wires. The effect of these currents could only be heard in the receiving instruments after rectification by a little apparatus termed the "Detector," which converted the alternating current into direct current, and allowed the Morse code to be heard in the receiving telephones. The uppermost left side illustrations in our drawing show the various types of detectors utilised in the past to change the alternating or oscillating current, which surges to and fro, to a direct, or one-way, current.

The centre and lower illustrations show the wonderful Thermionic Valve which renders possible the transmission and reception of human speech and other sounds, without the usual connecting wires. Messages spoken into the Marconi apparatus at Chelmsford have been clearly heard at stations all over Great Britain, by ships at sea, and as far away as Rome. The Marconi Company has also communicated by wireless telephony from Ireland to America. Thermionic Valves, as used commercially by the Marconi Telegraph Company (to whom we are indebted for assistance with our drawing), resulted from the invention by Dr. John Ambrose Fleming, F.R.S.





# THE WORLD OF THE THEATRE.



By J. T. GREIN.

ONCE again "Russian Ballet" is on many lips; Sir James Barrie has endeavoured to analyse its "soul" in the most extraordinary sketch ever seen in a music-hall; anon the Pavlova will drive London's throng towards Drury Lane to a feast of art which has cast opera into the shade. Whence this rare spell over classes and masses; whence this chorus of enthusiasm, this ceaseless devotion of the many who would forego a "meal to pay for an evening's joy"? In old days it was a case of hero-worship. One went to see a *prima ballerina*, a Taglioni, a Fanny Ellsler, and took the *corps de ballet* into the bargain as a kind of necessary evil.

To-day the *prima ballerina* is still the figurehead, but she has become a constitutional potentate—she rules but she does not govern. She is a unit in a scheme. According to Barrie, if I read him correctly, the difference between the old ballet and the Russian one is that the former was one man's drill and the latter one man's creation. In other words, Academic ballet was a formula; Russian ballet is an inspiration, the inspiration of uniting music, motion, dancing, colour, and line into one perfect artistic harmony, and interweaving it with a *Leitmotif*, a symbol, a story. There was, as it were, a massed frontal attack on imagination, senses, and intelligence. The artistically inclined understood it to the full, and savoured the unison of the whole; mere pleasure-seekers were fascinatingly puzzled by something which they could not wholly explain—for Stravinski and Bakst are not accessible at once—but which they found strangely beautiful, and by the wonderful grace of the dancers, winged from head to foot, they were carried away to that far-away fairyland which unconsciously hovers over the mind of all human beings. Thus the Russian Ballet has become naturalised as an institution.

Once upon a time a London first night was a festival. Now it has become an orgy—an orgy of indiscriminate applause which deludes both those who proffer it and those who receive it.

Once upon a time there was an Arcopagus on a first night—or rather, there were two: one in the stalls

and dress-circle, composed of the critics whose duty it was to judge; and one in pit and gallery of other critics whose labour of love it was to judge. The critics in pit and gallery ever tempered justice with mercy, but there were occasions when they spoke out freely—never during the performance, for an English audience is too urbane to give a verdict until the evidence is concluded—but at the end there were manifestations which unmistakably indicated the feelings of the hearer as well as the possibilities of the career of the play. When the reception was enthusiastic, it meant either a long career, or it meant that the judges in pit and gallery heartily approved of an effort in the right direction, without tempting the manager into the belief that he had a box-office winner.

Ibsen's plays always had a favourable first-night verdict, except on the first night of "Ghosts," in 1891, when there was a battle royal between moralists and progressists, ending in the defeat of the former, despite what Clement Scott and others said, crystallised in the words of Joseph Knight of the *Globe*: "This play is as good as a sermon," a fact which was proved during the war. Every play by Oscar Wilde had a mixed reception, because there were elements below and aloft which were considered unwelcome by *habitués* who, not always fairly, vented their feelings towards the man on his work. But Ibsen and Wilde stood on a plane of their own as far as the prospects of a first night were concerned. All plays that held the audience, fascinated them, and were not considered inane or cheap-jack work by authors whom pit and gallery knew capable of doing better, were received with applause so finely graduated that every connoisseur knew

whether it meant a success of esteem or a real success. When a play failed to interest them, was really bad, or unworthy of the playwright, there were now and again ugly sounds on the appearance of the author, and not infrequently palavers between audience and the

manager, the latter of whom did not, as he does nowadays, appraise and praise his own production before the critics. So, on the whole, there was a healthy tone at the first night and meaning in the verdict. That is all over now. The stalls and the dress circle have remained much what they were before—invited guests, ready to applaud, full of praise mainly for the actors, and reserving their real thoughts until they are outside. Hence flowers and jubilation have taken the place of the reserve and quiet disapproval which was in former days sometimes the forerunner of a very short life. But it is in the pit and gallery that the great change has taken place. They have lost their character, not as individuals, but as an entity. An adverse verdict is an unknown quantity. The play has ceased to be the main factor: the actor has usurped its place. The cult has become one of the individual instead of the cause; so much so that actors are applauded in the theatre not only because they act, but because they happen to enter the auditorium as mere visitors.

This general want of discrimination raises the point whether the fashion

of convening critics on the first night is conducive to fair judgment? From the manager's point of view, it undoubtedly is, for he knows full well that in the critic always lurks the human being, and that where human beings are foregathered the influence of massed magnetism is undeniable. But from the critic's point of view, unless he be adamant to the peril of being unwittingly infected by the constant fluid of approval around him, his sense of valuation is weakened. This is so true that some of us, during the war time, when at the beginning the life of the theatre



IN WHICH SHE DANCES "I WILL" IN THE MARRIAGE SERVICE: MME. KARSAVINA AS KARISSIMA IN "THE TRUTH ABOUT THE RUSSIAN DANCERS," IN HER WEDDING-DRESS.

Photograph by Malcolm Arbuthnot.



IN WHICH KARISSIMA, AT GOLF, "APPROACHES" WITH A VALSE AND "PUTTS" WITH HER TOE: MME. TAMARA KARSAVINA IN BARRIE'S "THE TRUTH ABOUT THE RUSSIAN DANCERS," AT THE COLISEUM.

Sir James Barrie's new playlet at the Coliseum, "The Truth About the Russian Dancers," is a whimsical fantasy on the ballet. The heroine, Karissima, delightfully played by Mme. Karsavina, remains mute and expresses herself entirely in dance and gesture, even on the links and at her wedding, not to speak of her death and resurrection through a magical maestro.—[Photograph by Malcolm Arbuthnot.]

was seriously threatened and we were exhorted to be lenient, found our standard gradually leaning towards too much indulgence and too little severity. I shall be the last to advocate austere methods so long as the theatre is maintained by private enterprise only, and so long as we must consider that not only money, but the living wage of many is involved in the fate of the play. Nor would I advocate the abolition of first-night criticism, since what happens in the theatre belongs to the news of the day. But I do believe that, for the sake of the critic as well as for the sake of the playhouse, it would not be a bad plan to adopt the French method, which records the general aspect of the evening and reception in a short report, and allows the critic a weekly *feuilleton* wherein he can expound his views fully, and after due consideration. In other words, let the critics be convened, as has been done sometimes in London, to a dress rehearsal, and let the description of the first night be entrusted to those charming lady reporters who so often in our dailies in one column flatly contradict what the critic has said in another. For, after all, let us be candid: the first night is no more nowadays than a private view at the Academy, where one goes mainly to be seen, not to see. Whereas the art critics select the quiet days when nobody is about but artists and brethren of the craft, whose attention is undeflected by outward demonstrations and that ready-made enthusiasm which does more harm than rooted prejudice.



# STAR-CROSSED LOVERS OF SELDWYLA: "A VILLAGE ROMEO AND JULIET."

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I.



THE ONE NOVELTY OF THE PRESENT OPERA SEASON AT COVENT GARDEN: THE REVIVAL OF FREDERIC DELIUS'S "A VILLAGE ROMEO AND JULIET"—MR. WALTER HYDE AS SALI AND MISS MIRIAM LICETTE AS VRENCHEN AT THE FAIR (ACT III., SCENE 2).

The fact that the hero and heroine of "A Village Romeo and Juliet" are respectively son and daughter of two Swiss farmers between whom there is a standing feud, and come to a tragic end, accounts for the title of the opera, suggesting a comparison with the story of the "star-crossed lovers of Verona." The plot is drawn from a novel by Gottfried Keller, and the scene is laid at Seldwyla, in Switzerland. The quarrel of their fathers wrecks the happiness of the lovers, Sali and Vrenchen, and they come also under the evil influence of a certain "Black Fiddler," who lures them away after the manner

of the Pied Piper. Our drawing shows the scene at a village fair at Berghold, where they seek temporary distraction from their troubles, but they are recognised and looked on askance, and eventually they decide to die together by drowning in a river. The dreamy music gives more opportunities to the orchestra than to the singers. The opera was last heard in London in an early Beecham season about ten years ago. It was revived at Covent Garden on March 19 as the single novelty of the present season. —[Drawing Copyrighted in the United States and Canada.]



## THE BATTLE OF THE BLUES: THE OXFORD AND CAMBRIDGE

PORTRAITS BY SPORT AND GENERAL.

## BOAT RACE—THE RIVAL CREWS FOR THE REVIVED EVENT.

PHOTOGRAPHS OF THE BOATS BY C. N.



THE CAMBRIDGE COX: MR. R. T. JOHNSTONE (ETON AND CHRIST'S).



BOW (CAMBRIDGE): MR. H. O. C. BORET (ETON AND THIRD TRINITY).



No. 2 (CAMBRIDGE): MR. J. H. SIMPSON (BEDFORD AND PEMBROKE).



No. 3 (CAM): MR. A. F. W. DIXON (MONKTON COMBE AND CHRIST'S).



No. 4 (CAMBRIDGE): MR. R. L. McEWEN (ETON AND THIRD TRINITY).



No. 5 (CAMBRIDGE): MR. H. B. PLAYFORD (ST. PAUL'S AND JESUS).



No. 6 (CAMBRIDGE): MR. J. A. CAMPBELL (MELBOURNE AND JESUS).



No. 7 (CAMBRIDGE): MR. A. SWANN (RUGBY AND TRINITY HALL).



STROKE OF THE CAMBRIDGE BOAT: MR. P. H. S. HARTLEY (ETON AND LADY MARGARET).



THE DARK BLUES: THE OXFORD BOAT TO ROW AGAINST CAMBRIDGE ON MARCH 27—AT PRACTICE.



STROKE OF THE OXFORD BOAT: MR. M. H. ELLIS (SHREWSBURY AND KEELE).



No. 7 (OXFORD): MR. H. W. B. CAIRNS (ADELAIDE AND BALLIOL).



No. 6 (OXFORD): MR. W. E. C. JAMES (ETON AND MAGDALEN).



No. 5 (OXFORD): MR. D. T. RAIKES (RADLEY AND MERTON).



THE LIGHT BLUES: THE CAMBRIDGE BOAT TO ROW AGAINST OXFORD ON MARCH 27—AT PRACTICE.



No. 4 (OXFORD): MR. A. C. HILL (SHREWSBURY AND ST. JOHN'S).



No. 3 (OXFORD): MR. A. T. M. DURAND (ETON AND MAGDALEN).



No. 2 (OXFORD): MR. N. H. MCNEIL (MELBOURNE AND BALLIOL).



BOW (OXFORD): MR. S. EARL (ETON AND MAGDALEN).



THE OXFORD COX: MR. W. H. PITT (WYGGESTON AND MAGDALEN).

It was arranged that the Oxford and Cambridge Boat Race should be rowed, over the usual course from Putney to Mortlake, on Saturday, March 27. The start of the race was fixed for 5.30 p.m., almost two hours before high water at Putney Bridge, so that the tide would be one of moderate strength. It may be recalled that ten days before the race the Cambridge stroke, Mr. P. H. S. Hartley, caught a chill, and his place was taken by Mr. R. C. Barrett, of Winchester and First Trinity. Mr. Hartley was sufficiently recovered to resume his place in the boat on March 20. For a time the Cambridge cox was also changed. The regular cox was Mr. R. T. Johnstone, of Eton and Christ's, but on March 15 he was temporarily

replaced by Mr. W. D. Hodgson (Private and Jesus). The following details of the respective boats (each a new one) may be of interest. Oxford are using a centre-seated craft for the first time, although in the last race the slides for stroke and No. 7 were placed in the centre. The measurements of the Oxford boat, built by Rough, of Oxford, are: Length, 63 ft.; depth, 9½ in. middle, 6½ in. forward, 5½ in. aft; 23½ in. beam; 31 in. leverage; 16 in. slides. The Cambridge boat, built by Sims, of Putney, has the following dimensions: Length, 63 ft.; depth, 9½ in. middle, 6½ in. forward, 5½ in. aft; 23½ in. beam; 31 in. leverage; 16 in. slide. Both boats are built of Honduras cedar, at a cost of nearly £300. Before the war such boats cost about £60.



# THE CAMERA AS ATHLETIC COACH: MOVEMENTS SPLIT INTO PHASES.



CIRCLING THE HORIZONTAL BAR AND TRAPEZE (CENTRE): ONE FIGURE'S SUCCESSIVE MOVEMENTS.

LIFTING A BAR-BELL: AN ATHLETE RAISING IT FROM THE GROUND TO ABOVE HIS HEAD.

PARALLEL BAR: (R. TO L.) LONG-ARM BALANCE, SHORT-ARM BALANCE; STRADDLE; JUMPING OFF.

A FENCER CHRONOPHOTOGRAPHED: HIS MOVEMENTS FROM BEGINNING TO END OF A LUNGE.

During the war physical training had one special purpose—military efficiency. Now that the war is over, interest has revived in the pursuit of athletics and gymnastics for their own sake, as a sport, and as a means of friendly international rivalry. In this country, for example, there has been a great recrudescence of our national sports—cricket, football, boxing, athletics, tennis, and so on. Preparations also are on foot for again holding the international Olympic Games, which are to take place at Antwerp. In every

sport, scientifically pursued, training is of the utmost importance, and for proper training accurate photographic records of an athlete's movements are highly useful for supplementing and verifying a trainer's personal observation, and proving to the pupil what faults he may be committing. Here comes in the great value of the Marey apparatus for analysing movements by means of composite chronophotographs, as they are called. Nor is it only in athletics that its records are of use. They help the scientist comparing

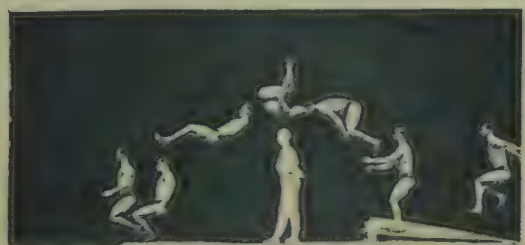
[Continued opposite.]



# THE CAMERA AS ATHLETIC COACH: MOVEMENTS SPLIT INTO PHASES.



PUTTING THE WEIGHT: ONE ATHLETE'S MOVEMENTS CHRONOPHOTOGRAPHED, LIKE A GROUP.



A SOMERSAULT OVER A MAN'S HEAD: SUCCESSIVE MOVEMENTS FROM THE SPRING-BOARD.



VAULTING THE "HORSE": THE SUCCESSION OF MOVEMENTS OF THE SAME ATHLETE.



A LONG-ARM BALANCE BY TWO MEN—ONE RISING FROM THE GROUND (RIGHT) AND RAISING THE OTHER ON HIS HANDS ABOVE HIS HEAD—A CHRONOPHOTOGRAPH.

*Continued.*

the human animal with others, the doctor studying the human body, the anatomist, the artist working from the life. The Marey apparatus takes moving pictures slowly on a single plate, dividing a given movement, such as a jump over the vaulting-horse, into, say, half-a-dozen parts or successive phases. Each photograph, of course, shows but one person, whose sequence of movements presents the appearance of a group. In one case here, however—the large photograph on the right-hand page—there are two men.

All the photographs were taken at the French Military School at Joinville, on the Marne, where the course of training includes "educative gymnastics," of general benefit; "applied gymnastics," consisting of military and sporting exercises; and "selected gymnastics," special exercises and sports calculated to develop coolness in action. The expense and difficulty of cinematography prevented its use for gymnastic records. The Joinville School, therefore, adopted the Marey system of chronophotography.



# "RUGGER" BEFORE A RECORD CROWD: ENGLAND DEFEATS SCOTLAND.

PHOTOGRAPHS BY C.N.



THE ENGLISH CAPTAIN INTRODUCES HIS TEAM TO THE KING.



WELL TACKLED.



THE SCOTTISH CAPTAIN INTRODUCES HIS TEAM TO THE KING.



SCOTLAND GET AWAY WITH THE BALL.



AN ENGLISH PLAYER TACKLED.



THE WINNERS: THE ENGLISH FIFTEEN.



THE LOSERS: THE SCOTTISH FIFTEEN.

The "Rugger" match of the year—England-versus Scotland, for the Calcutta Cup—was played on March 20, at Twickenham, and was attended not only by the King and Princes Albert and Henry, but by the biggest crowd ever known at a Rugby match in this country—nearly 40,000. The result was: England, 2 goals 1 try—13 points; Scotland, 1 dropped goal—4 points. The teams were: England—B. S. Cumberlege, C. N. Lowe, E. Myers,

E. Hammett, S. W. Harris, W. J. A. Davies, C. A. Kershaw, J. E. Greenwood (Captain), A. F. Blakiston, F. W. Mellish, S. Smart, G. S. Conway, A. T. Voyce, W. W. Wakefield, and T. Woods. Scotland—G. L. Pattullo, A. T. Sloan, A. W. Angus, J. H. Bruce Lochkart, G. B. Crole, E. C. Fahmy, C. S. Nimmo, G. H. Maxwell, F. Kennedy, R. C. Macpherson, R. A. Gallie, A. Wemyss, G. Thom, D. D. Duncan, and C. M. Usher (Captain).



## THE BASE OF A RECENT CAMPAIGN AGAINST THE KURDS: AT MOSUL.

DRAWN BY A. FORESTIER.



REMOVED IN WINTER, LEST IT BE CARRIED AWAY BY RIVER ICE: A PONTOON BRIDGE OVER THE TIGRIS AT MOSUL.

That all has not gone smoothly in Mesopotamia was recalled lately by a despatch from Major-Gen. Sir George MacMunn, acting Commander-in-Chief there, who ascribes the recent rebellions to the long delay in settling the political future of the country. After describing outbreaks on the Euphrates and in Southern Kurdistan and the campaign, he continues: "Trouble broke out in Central Kurdistan, where our administration was

endeavouring to pacify and organise the Christian and Kurdish population of the Mosul Vilayet. . . . The Muhammadan townspeople and gendarmes of Amadia, some 80 miles north of Mosul, murdered the British political officer. . . . I ordered Major-General Cassels, commanding at Mosul, to move one brigade to Amadia. . . . Three months' arduous operations resulted in the restoration of civil control."—[Copyrighted in the United States and Canada.]



## NECK-AND-NECK AT THE LAST FENCE: WINNING BY A HEAD IN A POINT-TO-POINT EVENT.

DRAWN BY G. D. ARMOUR.



## THE HUNTING MAN'S 'CHASING SEASON OVER NATURAL FENCES: AN EXCITING FINISH IN THE POINT-TO-POINT RACES OF A FAMOUS HUNT.

Point-to-Point races are now the order of the day in the hunting field, and many famous Hunts are holding such events in various parts of the country. Our illustration shows the exciting finish of the Subscribers' Light-Weight Race in the Beaufort Point-to-Point Races recently. Lord Worcester and his half-brother, Baron F. de Tuyl, were neck-and-neck at the last fence, and Lord Worcester won by a head. The meeting took place at Hinton, in the Sodbury Vale, and was highly successful. The weather

was fine, and there was a very large attendance. Lord Worcester was riding the Duke of Beaufort's Chairman, and Baron de Tuyl his own horse, Ballyrankin. Captain M. Kingscote was third (two lengths behind second) on Colonel Brinton's Wheatear. There were thirteen starters. The other events were the Beaufort Hunt Farmers' Race, the Open Race, the Heavy-Weight Race, and the United Farmers' Race.—[Drawing Copyrighted in the U.S.A. and Canada.]



# "THE GRANDEUR THAT WAS ROME": TWO NOBLE RELICS OF ANTIQUITY.

PHOTOGRAPH BY ANDERSON, ROME.



## BUILT TO COMMEMORATE THE DEFEAT OF THE JEWS IN A.D. 70: THE ARCH OF TITUS—SHOWING THE COLOSSEUM.

The triumphal Arch of Titus was built as a memorial of the defeat of the Jews in A.D. 70, and was dedicated to the Emperor Titus after his death. It is adorned with fine sculptures in relief. On the frieze outside is a sacrificial procession. On the inner side it is seen crowned by Victory in a quadriga driven by Roma, and opposite is a triumphal procession with captive Jews, the Table with the Shew Bread, and the seven-branched

Candlestick. In the centre of the vaulting the consecrated Emperor is seen being carried to heaven by an eagle. In 1882 some mediaeval additions were removed from the arch, and it was partly reconstructed. The Colosseum, originally called the Flavian Amphitheatre, was completed by Titus in the year A.D. 80, and derives its later name, probably, from a colossal statue of Nero. The Colosseum had seats for some 50,000 spectators.



# BOOKS OF THE DAY

By E. B. OSBORN.

WHEN shall we get a readable and reliable life of Mr. Lloyd George? Probably never!—for he is obviously one of those rare personalities who hypnotise posterity as well as their contemporaries. I am sorry to say that "THE PRIME MINISTER" (Hodder and Stoughton; 10s. 6d. net), by Harold Spender, does little or nothing to elucidate the cosmical crux of Mr. Lloyd George's character and career. Mr. Spender sees in him a political type of Wordsworth's Happy Warrior—

... who, if he be called upon to face  
Some awful moment to which Heaven has joined  
Great issues, good or bad, for human kind,  
Is happy as a Lover; and attired  
With sudden brightness, like a Man inspired,  
and insists, furthermore, that he has always been in the right and his political opponents in the wrong. And he maintains this doctrine of his leader's infallible righteousness in language which glitters and resounds with warlike similes: ballots are as deadly and majestic to him as bullets, and a Welsh bye-election more momentous and awe-inspiring than anything that happens where—

The thundering line of battle stands  
And in the air death moans and sings.

What Bacon might have called the "idol of the talking-shop" has not been exorcised from Mr. Spender's mind by the tremendous events of the Great War, and he is still convinced that the politician is greater than any type of the man of action, Foch or Beatty or another.

Indeed it would seem that Mr. Lloyd George himself cherishes the self-same delusion. Looking round at the gallery of portraits of great statesmen and men of action which adorns the breakfast-room at 10, Downing Street—Pitt, Wellington, Nelson, Fox and Burke—he once said to his biographer: "None of them was very great; the greatest of them all was the man in the little frame in the corner—the man they honoured least—the Irishman, Edmund Burke." And there can be little doubt that he, like Mr. Winston Churchill, has always felt in himself a latent capacity for leading armies in the field. Mr. Spender, remembering his keen interest in the operations of the South African War, is sure he would have shown himself a second Cromwell if an opportunity had been vouchsafed—

He developed a most uncanny military skill; and he would prophesy with the most remarkable astuteness the next

at the back with military operations at the front. Indeed, the late war provides at least a dozen object-lessons of the kind. Mr. Lloyd George, when he recognised the necessity of unity of command on the West Front and insisted on the appointment of Foch as Generalissimo, earned the gratitude of the Allied peoples. History will praise this act of far-sighted, foreseeing statesmanship as one of the greatest of all his brilliant services to the cause of civilisation. But his strategical ideas were so constantly inspired by the "small packets" illusion, which Napoleon thought to be inherent in the English conception of the art of warfare, that it is just as well Mr. Lloyd George had not the chance of rivalling Cromwell.

affairs—a bankruptcy, a divorce, a case of forgery, etc.—and he learns to act on the adage *solvitur ambulando* and to avoid worrying over his work. Hence the contrast between President Wilson and Mr. Lloyd George as practical peace-makers. The former, when any matter of pressing importance came up, would agitate his weary brain for hours, and, calling in his elderly typist, spend the whole afternoon in pounding out a Note. Mr. Lloyd George, on the other hand, would gaily decide what he ought to do in the most momentous emergency, do it, and leave his decision to fructify. Worry, which rusts the will, is unknown to our present Prime Minister.



"BEE-HIVE" HOUSES OF SUN-DRIED BRICKS: A VILLAGE IN NORTHERN SYRIA.

This is a typical village of Northern Syria. It is situated in the neighbourhood of Aleppo.

Reproduced from "In Brigands' Hands and Turkish Prisons, 1914-1918," by A. Forder. Illustrated by Author's own photographs. By Courtesy of the Publishers, Messrs. Marshall Bros. (See Note on Page 534.)

It is a pity that there is not a little vinegar (such as Mr. Lytton Strachey provides in his brief Plutarchan characters of living and dead celebrities) in the succulent salad of Mr. Spender's reminiscences of an unbroken friendship of twenty-seven years. Apart from his war services, Mr. Lloyd George has shown himself one of the greatest patriots of all time. His *sæva indignatio* against injustice and the oppression of the poor is a genuine passion, and none can doubt that he sincerely believes that poverty can be abolished. His is the patriotism which strives to make England better worth fighting for. He knows what a Balfour or an Asquith never can know—what it really means to be out of work, to be always short of food. But it is impossible to deny that he has too often made an

unscrupulous use of the arts of the demagogue, and that his political tactics are sometimes inspired by the maxim that the end sanctifies the means. He would be first to confess, with a whimsical smile, that he is not the fighting saint, with at least seven halos, of Mr. Spender's libellous panegyric. The latter, in the intervals between going over the top-note, sometimes shows a shrewd insight into the genius of the super-politician. He is right in saying that much of Mr. Lloyd George's ready sense of reali-

ties, social and economic, was derived from his experiences as a country solicitor. Sir William Harcourt had that idea in his mind when he said: "My little Welsh attorney's worth the lot!" (of Radical debaters). I have heard Lord Riddell, himself a country solicitor before becoming one of the "Barons" of modern journalism, make the same point in praising the Prime Minister's brisk equanimity at the Peace Conference in Paris. Any morning a single-handed country solicitor may have to deal with a swift succession of perplexing

illustrates this psychological point admirably. Whether or not the miners of this country will find another leader with the rugged integrity of Mr. Smillie, marred from earliest childhood in the never-ending underground battle, remains to be seen. But these workers in the fossil forests, grim Caryatides bearing up the whole fabric of British industry with mighty arms, will for many a year be the vanguard of those forces of sectionalism of which the Prime Minister is still the most brilliant and crowd-compelling antagonist.



ONCE OCCUPIED BY CRUSADERS: AN OLD MOABITISH CASTLE AT KERAK.

"Inside this old fortress the Turks defended themselves, and for twelve days kept the Arabs at bay."—[Photograph by A. Forder.]

move of the Generals on either side. . . . I remember De Wet once saying in conversation, "The only military training I ever had was the same as that of Mr. Lloyd George—Parliamentary tactics."

From the days of Cleon and Varro onwards, the politician has always "seen himself" (in the theatrical sense) as a strategist, but almost always the result of gratifying his secret ambition has been disastrous. Many of the most tragical episodes in history, moreover, have arisen from the interference of politicians

ties, social and economic, was derived from his experiences as a country solicitor. Sir William Harcourt had that idea in his mind when he said: "My little Welsh attorney's worth the lot!" (of Radical debaters). I have heard Lord Riddell, himself a country solicitor before becoming one of the "Barons" of modern journalism, make the same point in praising the Prime Minister's brisk equanimity at the Peace Conference in Paris. Any morning a single-handed country solicitor may have to deal with a swift succession of perplexing



WITH VARIOUS THINGS DEPOSITED FOR SAFE KEEPING BY THE SAINT: THE WILLY-EL-TOOM SHRINE.

"The Willy-el-Toom" is an important and much-visited shrine on the Moab plateau. Photograph by A. Forder.



## ART IN THE SALE ROOMS

BY ARTHUR HAYDEN.

POST-WAR prices continue to be made at all the London sale-rooms. There is no slump in antiques. A new generation of buyers fills up the gaps in the ranks

where some of the veterans have stood aside. America still presses forward. The

great stream of English heirlooms pouring into the market is being competed for by American art lovers. All rare Americana are sure of a big price and sure of their destination. Not only the æsthetic, but the genuinely archæological spirit is seizing American collectors. When drains are dug in London we find that Roman glass fragments discover earlier civilisations than Lombard Street. Similarly in New York and Chicago, sentient persons are given to inquiring as to what was before the present era. There is in civilised man an instinct which demands an answer from the past. Knickerbocker's imaginary facetious history of New York by Washington Irving only whets the appetite for something really true. Catlin's pictorial researches concerning the North American Indians are a stimulant inducing further reflections. The Incas of Peru were the great dead silent race behind the Spanish incursions in the same great continent. Did not Pocahontas, the daughter of Powhatan, an Indian chief of Virginia, rescue Captain John Smith from being slain by her father, and did she not subsequently marry John Rolfe? And this was a romance of the early seventeenth century.

At the Earl of Pembroke's sale of valuable books selected from the Library at Wilton House, Salisbury, Messrs. Sotheby, Wilkinson and Hodge recently offered some choice American items. There was John Eliot's rare Indian Bible (Algonquin Tongue), Translation, 1685 (some 7½ in. by 6 in.): Cambridge (Mass.): imprint to the New Testament in English: "Cambridge, Printed for the Right Honorable Corporation in London, for the Propagation of the Gospel among the Indians in New England. 1680." This sold for £265.

It was no surprise to find that "A True Relation of the Late Battell fought in New England, between the English and the Salvages: With the present state of things there. London. Printed for M. P. by Nathaniel Bellamie, 1637," brought £660 under the hammer. No copy of this first edition occurred in the Lefferts, Hoe, Huth, Christie-Miller, or Huntington sales, and only a cropped copy came up at the Bishop White-Kennet sale in 1917.

Captain John Underhill's "Newes from America . . . containing a true relation of their War-like proceedings these two years last past," with a folding plate of the "Figure of the Indians' fort or Palizado in New England: And the manner of destroying It: by Captayne Underhill: And Captayne Mason. J. D. for Peter Cole, 1638," realised £495 at the same sale.

Nathaniel Hawthorne and Dr. Oliver Wendell Holmes fondly drew upon their traditional New England Puritanism, and Fenimore Cooper and Longfellow in fiction and in poetry threw a halo over the Red Indian. Yesterday in Flanders descendants of these "salvages" were fighting side by side with descendants of the Pilgrim Fathers.

Messrs. Christie, Manson and Woods recently disposed of some fine tapestry for good prices. A set of six Flemish panels of the eighteenth century representing the story of Don Quixote, with extensive landscapes, brought 2900 guineas. A pair of early sixteenth-century Flemish panels sold for 1300 guineas. But the highest price was reached by a set of five Aubusson panels, with garden scenes and figures, signed "M. R. D'Aubusson." These artistic productions of the

Manufacture Royale of the eighteenth century realised 3400 guineas. A pair of Lambeth panels of the seventeenth century, representing the Seizure of Cassandra and the Death of the Children of Niobe, made for Henry Mordaunt, the second Earl of Peterborough, brought 1250 guineas.

In regard to English tapestries, there is no doubt that manufactories existed before the sixteenth

century, although little is known of them, and no records were kept of the production of these looms. The rich tapestries of Cardinal Wolsey at Hampton Court which he bought from Sir Richard Gresham in 1520, the year of the Field of the Cloth of Gold, were the products of Flanders. There was the Mortlake factory which, under the patronage of Charles I., became of considerable renown, and lasted a hundred years. But the older factories are now unknown, save by tradition, where, in great mansions such as Hatfield, certain pieces of tapestry are attributed to English craftsmen. Possibly foreign weavers settled here. At any rate, the inspiration came from Flanders.

Some Elizabethan English tapestries made about 1590 in Warwickshire to be sold by Messrs. Sotheby will revive the question. These pieces, of undoubted authenticity and extreme rarity, are the earliest known products of looms established in England. It is on record that William Sheldon, of Weston, in the middle of the sixteenth century, despatched "Richard Hickes of Barcheston" to the Netherlands to learn the craft. Looms were then set up and conducted by successive members of the Sheldon family till the Civil War. Most of the work identified consists of tapestry maps. Specimens known to be at Weston in 1774 passed into the hands of Horace Walpole. Three maps he gave to Lady Harcourt, which were presented to the Yorkshire Philosophic Society in 1831. Two others are in the Bodleian Library. One of the two tapestries now offered for sale is from the Walpole Collection sold at Strawberry Hill in 1842.

At the same sale, among the bronzes, is a group of "Virtue Overcoming Vice." A nude female figure of Virtue stands poised upon a nude prostrate figure of Vice. The height, with stand, is 17 in., and the figures have a fine dark-brown patina. The present specimen represents Vice as without wings, though at the Berlin Museum there are examples with wings and without; and a similar group to that to be sold, with shells instead of festoons between the harpies at the base, is at Vienna. All these are attributed to that great genius Benvenuto Cellini.

To those who love enamels, a quaint Limoges plaque will appeal. It represents "December." In the foreground is a man killing a pig, with a woman catching the blood in a vessel. In the background a man is lighting a fire. It is signed P. R. (Pierre Raymond). The plaque is finely painted *en grisaille* on a dark-blue ground, with the flesh tones in salmon-pink, heightened with gold. This subject is found on a circular plate in the Kunsthistorisches Museum, Vienna. Among the work of Pierre Raymond is the splendid bowl at Munich, which he afterwards copied, on which are represented in a circle the first events in the Book of Genesis. Like many other enamellers, he wrote his name in different ways: P. Remon, P. Raymon, and on one example P. Rexman.

We know what other artists in other fields have made of the months of the year. Walter Crane in his illustration of "December" in Edmund Spenser's "Shepherd's Calendar" shows Colin hanging up his pipes on the stark branches of a leafless tree—

My Muse is hoarse and weary of  
this stound:  
Here will I hang my pipe upon  
this tree;  
Was never pipe of reed did better  
sound:  
Winter is come that blows the  
bitter blast,  
And after Winter dreary death  
doth hast.

The Limoges plaque offers no such symbolism. It is a realistic record of fact, but it has its claim for all that.



ATTRIBUTED TO BENVENUTO CELLINI (1500—1571):  
A BRONZE GROUP—"VIRTUE OVERCOMING VICE."

This very important early Italian bronze, the property of Mr. A. T. Godfrey, of Brooke House, Ash, Canterbury, was included in the sale of various other works of art at Sotheby's, on March 26. The height, with stand, is 17 in. Virtue probably held a weapon in her right hand, which is raised to strike.

By Courtesy of Messrs. Sotheby, Wilkinson and Hodge.



AMERICAN HISTORY IN THE SALE ROOM: THE CAPTURE OF AN INDIAN "PALIZADO" IN NEW ENGLAND—A PLATE FROM "NEWES FROM AMERICA" (1638), SOLD FOR £495.

At the sale of books from the Earl of Pembroke's library (on March 15, 16, and 17, at Sotheby's), the volume containing this folded plate fetched £495. The title of the book is "Newes from America; or A New and Experimentall Discoverie of New England," by Capt. John Underhill, 1638.—[By Courtesy of Messrs. Sotheby, Wilkinson and Hodge.]



# RE-RISEN 'FROM ITS ASHES: CANADA'S NEW PARLIAMENT HOUSE OPENED.

PHOTOGRAPHS BY C.N.



REBUILT SINCE THE FIRE OF FEBRUARY 3, 1916: THE COMMONS CHAMBER IN THE NEW CANADIAN PARLIAMENT BUILDINGS AT OTTAWA, ALL READY FOR THE OPENING CEREMONY.



THE FIRST SPEECH IN THE REBUILT CANADIAN HOUSES OF PARLIAMENT AT OTTAWA: THE DUKE OF DEVONSHIRE READING THE SPEECH FROM THE THRONE AT THE OPENING CEREMONY.

The Canadian Houses of Parliament at Ottawa, which were destroyed by fire on February 3, 1916, were formally inaugurated on February 26, by the Duke of Devonshire, Governor-General of Canada. The Speech from the Throne, which he read in the Commons Chamber at the opening ceremony, was the first to be delivered in the new building. Among the officers standing in the background, to the right of the Chair in the photograph, may be seen General Sir Arthur Currie, who commanded the Canadians on the Western Front in the war. He is the third figure from the left, of the group

in the back row, with his hands folded and his Service cap under his left arm. Immediately in front of the Chair are Judges of the Supreme Court of Canada. The Speech mentioned that the status of Canada as a member of the League of Nations had been definitely fixed, and that she was one of the 12 Governments to be represented on the governing body and the International Labour Office. Canada is now to be represented at Washington by a Canadian Minister Plenipotentiary, who will be immediately under the British Ambassador to the United States, and in his absence will be in charge of the Embassy.



# THE "SUBMERSIBLE BATTLE-SHIP": A SUBMARINE MOUNTING A 12-IN. GUN.

PHOTOGRAPHS BY C.N.



THE SUBMARINE-MONITOR IN ITS LATEST FORM—PRACTICALLY A SUBMERSIBLE BATTLE-SHIP: H.M.S. "M3" DIVING—  
HER 12-INCH GUN SHOWN ON THE LEFT.



SHOWING HER CONNING-TOWER, WITH PERISCOPE AND RANGE-FINDER,  
AND THE RAILS OF HER ARMoured GUN-PLATFORM: THE "M3."



GROUPED ABOUT THE BREECH OF THEIR BIG GUN: THE OFFICERS  
AND CREW OF H.M.S. "M3," ON THE DECK OF THE SUBMARINE.



ARMED WITH A 12-INCH GUN FORWARD OF THE CONNING-TOWER, AND TORPEDO-TUBES BENEATH THE WATER-LINE:  
A GENERAL VIEW OF THE "M3" ON THE SURFACE.

The coming of the submersible battle-ship was prophesied recently by the First Lord of the Admiralty, Mr. Walter Long, in the House of Commons. A long step towards its arrival has been taken by the completion of H.M.S. "M3," whose steaming and diving trials took place the other day. The "M3," representing the latest type of undersea craft, is a development of the submarine-monitor, which, our readers will

remember, was illustrated in these pages last year. The principal feature of the "M3," to the eye of an onlooker, is the huge 12-inch gun projecting from the armoured gun-room forward of the conning-tower. The great dimensions of the craft are indicated by the number of officers and crew she carries, and by the relative size of the group of men seen beside the conning-tower in the lower photograph.



# A Jacobean Lounge *by* Harrods



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## LADIES' NEWS.

AN interesting ceremony to all women was the unveiling of the statue of Edith Cavell by Queen Alexandra. It was a dignified and solemn ceremony about which nothing struck one more than the deep silence as the flags fell apart, revealing the figure in marble of the heroic woman whom no "frightfulness" could daunt. What she had done, she told her enemies, she would do again in similar circumstances. The dense crowds all round were absolutely silent for several moments. Then the bugles rang out the poignant "Last Post," quickly followed by the roll of drums preceding the "Réveille" which matched with the word "Dawn" beneath the statue. The memorial stands, for the people of this and following generations, as a sample of fine womanhood. Those who look upon it as something to shame Germans take too low a view of it surely, and too high a view of German mentality as it is at present. There is, of course, chance of the uses of adversity proving sweet.

The tailor-built coat and skirt is a style that will never wholly depart from the favour of British women. It was seen in many varieties at the Grand Military last week. There is something smart about the womenkind of soldiers that reminds one of Mrs. Poyser's saying in "Adam Bede," in another sense, that "God A'mighty made them to match the men," for there is a well-set-up and jaunty air of dash about them that is not a little military. Possibly Irishwomen in this circle lead the way, for they are most uncompromising in the strictness of their tailor-building. It is as unornamented and as dependent on cut and fit as men's own clothes. The contrast between the neatness of the coats and skirts and the bulginess of some of the wraps also savours of the genus man. But women wear bolder things in colour and more decided things in contrast than, so far, the heart of man has risen high enough to exploit.

I had a note from a lady who went to the last afternoon party at Buckingham Palace. She says it was very pleasant, and a case of the "vanished pomps of yesterday." We do not greatly regret these—not exactly vanished, but kept in abeyance to be brought forward only on great State occasions. The stress of war brought the King and Queen and their people into closer relationship, and it is not their Majesties' intention to allow it to slacken again, or to put any great show of formality in their relations with those whom they have learned to appreciate and understand. There will be times when the Court of our



A DANCE FROCK FOR A YOUNG GIRL.  
Pink and white is hard to beat as a dress colour scheme for a débutante. The one depicted above has a white background flowered in pink, and rosebuds round the neck and waist.

great Empire will show itself great and splendid too, but the King and Queen have elected that such times will not be when they meet and mingle with their subjects.

The new models are now here in numbers, and fresh ones are arriving every day. I have seen some in Harrods' dress salons that give me great confidence in the beauty of fashion for the coming months. The changes are not so drastic as I had been led to expect. The earlier creations of Parisian modistes are for South and North America, where extremes are more welcome than here. What I notice most is that there is in many of the gowns something light and extraneous about the hips, by no means always pannier-like, that is already just a little *démodé*. Sometimes it is a light frill narrowing from hips to almost vanishing point at the ankles. It is also very certain that foulard is in for high favour. There are some ravishingly pretty frocks of it at Harrods', and the colours and designs are so lovely and so new that one just feels thankful for them, so long as our taste been for the dull and uncheering neutralities. There are *demi-saison* coats, some in satin, that have basques frilled out, the skirt being almost skimpy in contrast. The coat-frock is not so much as mentioned, but it does appear as a smart gown for out or indoor wear. It is in soft cloth, or in velvet or satin, and always there is a slightly inflated look over the hips. There are also closely draped dresses in soft brocades which admirably show the charms of a tall and slender figure. The salons at Harrods' are crowded day by day by women eager to settle their next dress campaign. I notice among them much more dependence upon expert opinion than of yore. For instance, quite a smart woman will be put off a fancy for a frock if the expert head of a department points out just where it is not quite right for her. This makes for better dressing all round, for, after all, not to the very smartest is the gift invariably vouchsafed to see themselves as other see them.

I am writing before the event, and babies are kittle cattle not always to be depended upon to turn up at the font. At present it is intended that the son of Sir Edward and Lady Carson is to be christened in the chapel in the crypt of the House of Commons on Wednesday of this week (24th). The Archbishop of Dublin will officiate. His Grace was until recently Bishop of Down, and so is of Ulster. The baby will receive his father's name of Edward, and none other. The Duchess of Abercorn, Lady Wavertree, and Mrs. Gerald Chesterman, Sir Edward Carson's eldest daughter, are the chosen godmothers. Mr. Ronald McNeill, M.P., who is a very large size in godfathers, will

[Continued overleaf.]

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Lady Winifred Gore is the daughter of the fifth Earl of Arran and Winifred, Countess of Arran, and half-sister of the present Peer. She takes a thoroughly practical interest in Irish Home Industries.

Photograph by Hassano.

front, said there was a defect, and if it were worked that way it would come out wrong. This proved correct. Asked how he knew, the man explained that he had been a bricklayer and made many arches, and he knew how the stitches, which appeared to him as bricks, must go. The Queen expressed her great pleasure in the improvement made by these disabled-soldier embroiderers, who work under the auspices of The Friends of the Poor, since last she inspected it. Queen Alexandra bought a stool covered with cross-stitch, and a chair-cover. Princess Marie Louise, a tried and true Friend of the Poor, was all day at the exhibition, interesting those present in the men and their work; and Princess Christian and Princess Helena Victoria were interested spectators. The present-day craze for making the necessary hand-bag ornamental is met by charming designs carefully carried out in petit-point.

The heart of a housemother is never in her boots, but does begin at the floor very often. Now, with the sun doing a decent day's work, her carpets are much on her mind;

(Continued.)

be associated in that duty with Lady Carson's brother, Lieutenant Ivo Frewen, D.C.S., R.N. Ulster has given the little son of her leader most beautiful silver cups and a silver salver.

It would be difficult for anyone who has not actually seen it to believe what beautiful embroidery is done by totally disabled soldiers, in one or two instances entirely with the left hand. There was an exhibition recently at Chelsea House, lent by Sir Owen and Lady Philipps, and the work was a revelation of the patience, skill, and taste of these men. One of them, seeing the design of a circle for an altar

they betray in the strong light a certain weariness all over, and in some places a disposition to down tools and permit the floor to take up the job. Her longings turn Ludgate Hill way, where in the celebrated house of Treloar are carpets and coverings for all floors and of the very best, in every sense the real test of excellence, which is rhyme of sorts and reason incontrovertible. I have stared out of countenance a lovely carpet that has been in the window for some time. So harmonious is it, so soft the colouring, so satisfactory the design, and so delicious the texture that one feels that one would live better for living with it. This is a specimen and costly, but in Treloar's are examples of all sorts of carpets, and at whatever price, down to the most moderate, the value offered in splendid.

At Mrs. Lloyd George's second afternoon party, which was as cheery and pleasant as her first, Mr. Ben Davies



ONE OF THE DÉBUTANTES OF THE FORTHCOMING SEASON: THE HON. SYBIL MARY HARDINGE.

The Hon. Sybil Mary Hardinge is the younger daughter of Viscount and Viscountess Hardinge.—[Photograph by Val l'Estrange.]

sang three little songs which he called "Negro Spirituals." They were harmonised by a negro composer from the tunes

sung hundreds of years ago at negro revivalist meetings. The first two reminded one of the old Gregorian church chants. The third was as modern as anything by Debussy. The effect on the audience was strange. They were manifestly astonished at the sacred nature of the songs, but their beauty and its perfect interpretation made its instant appeal, and applause broke out. Mr. Ben Davies said that an odd thing was that they were given to him by a Scotchman, composed by a Negro, published by an Italian, and were being sung by a Welshman.—A. E. L.

Stamp-collectors of the future will doubtless prize among their greatest treasures examples of the special issues for the air mails of to-day, and, remembering this, the far-sighted collector will lay up a store of such stamps that may hereafter prove a highly profitable investment. The advent of the flying postman, and the development of the aerial mail, have brought a new and fascinating interest into the stamp-collecting hobby. Mr. Fred J. Melville, the President of the Junior Philatelic Society, has just compiled the first detailed catalogue of aero stamps. It enumerates all the special postage-stamps issued up to date for use in franking letters for transmission by air post. There are aero-stamps from Austria, Canada, Colombia, Germany, Hungary, Italy, Japan, Newfoundland, Switzerland, Tunis, and the United States. All the stamps, including the historic "Hawker" and "Alcock" stamps of the Transatlantic flight, are illustrated. The booklet, "Aero Stamps," is published at sixpence by the Philatelic Institute, 110, Strand, where there is practically a complete collection of the rarest air stamps at present on exhibition.



A CHARMING GOD-DAUGHTER OF QUEEN ALEXANDRA: MISS ALEXANDRA ALSTON.

Miss Alston is the eldest daughter of Mr. Alston, of The Tofte, Bedfordshire, in which county the family has resided for many centuries. She is the granddaughter of the late Sir Francis Alston, and a god-daughter of Queen Alexandra.

Photograph by Elliott and Fry.



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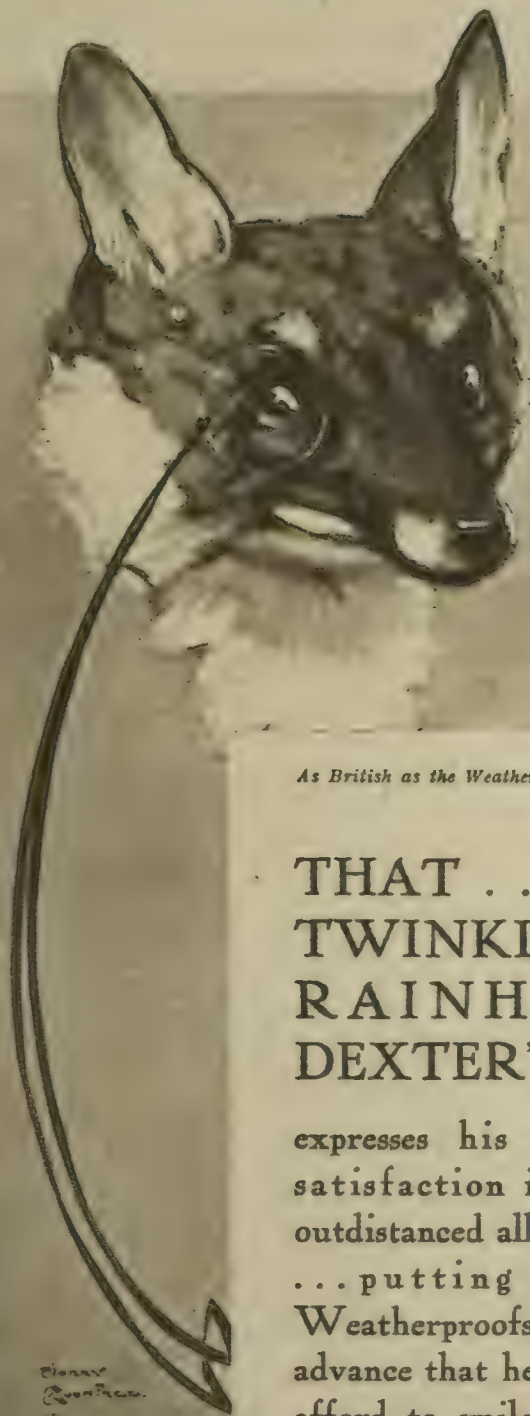
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## SCIENCE JOTTINGS.

## THE COLORATION OF CAPTIVE BIRDS.

THE Director of the Zoological Gardens, Durban, writes to one of the scientific journals to ask why it is that the sun-birds in the Gardens, though kept under conditions as nearly as possible such as they would enjoy in a state of freedom, yet lose their vivid scarlet colours, which have changed to a bright orange hue. It may, I think, be assumed with safety that this change does not take place until after the first moult in captivity. But even then, why is it so? An extremely interesting point is raised here, which aviculturists will no doubt solve in time. The physiologist interested in food values might profitably tackle this problem, for at present the query must remain unanswered.

That we are concerned here with errors in feeding seems certain. The sun-birds now in question, for example, were fed upon Mellin's Food, honey, and Swiss milk in equal proportions, and added to this was one-quarter of the total weight of pea-flour. Satisfying as this diet proves to be, it evidently lacks some factor which furnishes the brilliant scarlet colour. But the orange hue is merely scarlet "watered down." The "vitamine" which will restore the original intensity of the scarlet must be found by experiment—which must begin with an analysis of the food taken by these birds in a wild state. I well remember the delight I experienced some years ago in watching some birds of Paradise kept by Sir William Ingram under even far more natural conditions than the sun-birds in the Durban "Zoo." But these birds also lost

colour after the first moult, the gorgeous golden side-plumes fading almost to white. The cross-bill in confinement behaves in the same way, the scarlet feathers being reduced to a pale yellowish olive, replaced by others of a yellowish brown after the first moult.

That certain constituents of the food govern the intensity of the coloration of particular areas, or even the whole of the plumage, is shown in the case of cayenne-fed canaries. For if this condiment be administered when

place. Experiments with white fowls show like contrasts in reaction to cayenne pepper. In some birds the upper part of the plumage becomes streaked with yellow, and the breast red; while others stubbornly remain white.

The American rosy flamingos (*Phaenicopterus ruber*), kept in the Zoological Gardens of New York, invariably gradually lost colour during successive moults, until Mr. Beebe, the curator, mixed with their food a harmless dye, when the colour returned. But another case is on

record where, in place of the "harmless dye," the birds were given a pond well stocked with the small crustacea on which these birds largely feed when in a wild state. As a result the exquisite rose colour returned.

Sometimes an addition to the diet of some element utterly foreign to the food of the species will produce surprising results. Thus the natives of the Amazonian region feed their captive green "Amazon parrots" on the fat of a large silurid fish; and as a consequence the feathers become beautifully variegated with red and yellow. In the Malay Archipelago the natives of Gilolo are said to change the colour of another parrot (*Lorius garrulus*) and thus produce the "Rajah" or King Lory. In Brazil "contrafeitos" of the various species of Amazon parrots are fashionable. These are produced by

rubbing the cutaneous secretion of a toad (*Bufo tinc-torius*) into the budding feathers of the head, which then turn out yellow instead of green. It is said that after each successive moult these artificially induced yellow feathers reappear.

Food, however, is not the only factor governing coloration. The chukor partridge and the common quail, [Continued overleaf.]



A MUNIFICENT GIFT TO EXETER CATHEDRAL: STATUES OF ALLIED PATRON SAINTS—A DEVON DIVINE'S THANK-OFFERING FOR HIS SONS' SAFETY.

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the birds are young, the typical yellow colour is replaced by a rich orange hue. This change is induced by the intervention of a fat containing triolin, which is a constituent of red pepper. But—and this is interesting—different strains of canaries are affected differently. For it would seem in some the orange colour becomes intensified till it becomes crimson, while in others no change at all takes

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(Continued.)

for example, show themselves very susceptible to the influence of a moist atmosphere, assuming under such conditions a very dark coloration. The skylark of the Roman Campagna, and the birds of the Galapagos islands, where the climate is extremely humid, are remarkable for their dark coloration. The dry, arid conditions of deserts furnish the opposite effect, the birds of such regions becoming extremely pallid.

### "THE VANISHED POMPS OF YESTERDAY."

ANYONE with a sufficiently urgent curiosity ought to be able to identify the British Diplomat whose random reminiscences are given anonymously in "The Vanished Poms of Yesterday" (Hodder and Stoughton). The publishers vouch for his experience and opportunity; but this was not necessary, since the authen-

went through the Congress of 1878. The great man of those days was Bismarck, who left no successor of anything like his own mettle. After 1870-71 Bismarck ordered the German Foreign Office to reply in the German language to all communications from the French Embassy. When he followed the same procedure with the Russian Embassy, the Russian Ambassador countered with a long despatch written in Russian. He received no reply to this, and



THE ARRIVAL OF A BRITISH NAVAL SQUADRON AT ALGIERS: OUR SHIPS IN HARBOUR.

A strong British Naval Squadron was recently sent to Algiers. The Admiralty notified the arrival there on March 3 of H.M.S. "Assistance," "Argus," "Queen Elizabeth," "Barham," "Valiant," "Warspite," "Royal Arthur," "Snapdragon," "Castor," "Malcolm," "Versatile," "Vivacious," "Wryneck," "Watchman," "Vortigern," "Viscount," "Velox," "Valorous," "Voyager," "Inconstant," and Submarines "K 11" and "22." On March 4 H.M.S. "Ivy" also arrived at Algiers.—[Photograph by Henri Besson.]

The intensity of the light, as well as the dryness of the atmosphere, are apparently both bleaching factors. The widely different seasonal changes of plumage which some species display are due to quite other factors, and they must have a chapter to themselves.—W. P. PYCRAFT.

At the Royal Institution on March 19 Mr. Edward McCurdy gave an extremely interesting lecture on Leonardo da Vinci—a subject on which he is a leading authority. He showed how Leonardo anticipated (in theory) the submarine, the aeroplane, and the tank! Mr. McCurdy, by the way, is a brother of the new Food Controller.

ticity of these recollections is stamped on their face. They relate chiefly, but by no means wholly, to Berlin, Vienna, and Petrograd. For the body of men known as Diplomatic Agents the disappearance of the Courts of these three Empires of Eastern Europe is one of the considerable consequences of the upheaval since 1914. It removes the plums of their profession, curtails their field of action, and must have frustrated several careers. Our author would not be human did not he cast a backward look of regret at those vanished poms. They were at least picturesque, and in the retrospect of this British Diplomat become extremely entertaining. At twenty he was in Berlin as Attaché, and

mentioned that fact to Bismarck a fortnight later. "Ah," said Bismarck reflectively, "now that your Excellency mentions it, I think we did receive a despatch in some unknown tongue. I ordered it to be put carefully away until we could procure the services of an expert to decipher it. I hope to be able to find such an expert in the course of the next three or four months, and can only trust that the matter was not a very pressing one." No more notes in Russian reached the Wilhelmstrasse. The last third of the volume contains reminiscences of South America, which make a striking contrast with those of European Courts.



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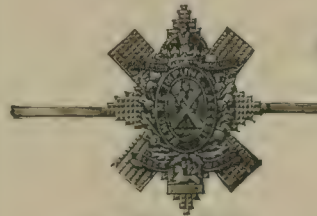
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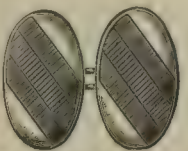
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## LITERATURE.

**Abou Jerius.** Abou Jerius, "the Father of George," is so familiar a personage to the dwellers in Moab and Edom that his treatment "In Brigands' Hands and Turkish Prisons" was better than



SOCIETY ON THE RIVIERA: VISCOUNTESS CURZON (CENTRE) AND MRS. BARRACHIN WATCHING A POLO MATCH AT MANDELIEU, NEAR CANNES.  
*Photograph by Sport and General.*

it might have been; which, as is to be seen, means very, very little. Arrested in Jerusalem in November of the first year of the Great War, thanks to the seizure of frank letters to friends, he was accused of being a spy upon the Ottoman authorities and a stirrer up of strife amongst the Bedouin. To his denials always came the answer: "You lie!" Yet the Military Court at Damascus, to which he was transferred after preliminary confinement and questionings in Jerusalem, ordered him no more than three years *galla-bend*—"confinement within the boundaries of a city in which is a fort, and under police supervision." This he knew three months after the trial; and the terms of the sentence were not honoured. On delivery to the keeper of the prison, he was twenty days in a room some twenty yards square, with sixty-seven men. The numbers grew regularly "until there was no space to lie down, and new-comers tried to sleep

leaning against the walls." Followed eight days in a condemned cell; then, as more and more were sentenced to death, removal to the innermost gaol, where "most of the inmates were in for life or fifteen years, nearly all of them being murderers." Mr. Forder—for such is the name of Abou Jerius—was the only European among sixteen hundred Orientals of different creeds, nationalities, sects, and cliques—the only one acknowledged by the captives to be a teller of the truth! "Woe to the stranger in a Turkish prison," says our author. "To all but the keepers he is a dead thing, and to the keepers one to be robbed, cheated and imposed upon. . . . No occupation was found for the prisoners . . . consequently they were at liberty to do anything that they were inclined to, in order to pass the time and make money for themselves." This commercial freedom is vitally necessary. "No provision is made . . . for bedding or food, except a daily allowance of bread, so that all prisoners have to arrange for themselves. If a prisoner is rich or imprisoned in his own town or city,

no limit is placed on the good things or comforts he may have and enjoy." If the prisoner be poor and a stranger within the gates—he may sell one of his three loaves for a penny and buy a tiny "relish"; and dwell in the dirt. Possibly Death will come to him, and an official will say over his body, naming him: "God has pardoned you; we do the same, and the remainder of your sentence is remitted. You are fortunate; we forgive you for sinning against your Government. You are free." Of such are Mr. Forder's experiences: needless to say, the book published for him by Messrs. Marshall Brothers is of excep-

tional interest, even amongst those others which deal with pioneer missionary work; especially as in that part which does not concern the period of his captivity, which ended when the Australians entered Damascus, he has much of value to say concerning his life and work in the Bawdee, "the void and deserted place," the wilderness, the desert, Arabia; of its people, brigands and all; of Islam, its beliefs and errors; and of the Koran, which none may hold below the waist, translate, or print in any tongue save Arabic; no Jew or Christian possess or read.

#### Reminiscences of East Africa.

The campaign in German East has been fortunate in its chroniclers. It will be generally allowed that Captain Brett-Young's "Marching on Tango" touches high-water mark in the war's narratives. In another manner, "My Reminiscences of East Africa" (Hurst and Blackett), by General von Lettow-Vorbeck, also ranks high among them. It is a soldier's story, told in a style that accords with the hard-bitten personality which looks forth from the frontis-

[Continued overleaf.]



ANGLO-AMERICAN FRIENDSHIP: LADY ASTOR, M.P., AND LADY GEDDES (L. TO R., STANDING) AT THE ENGLISH-SPEAKING UNION'S FAREWELL DINNER TO SIR AUCKLAND AND LADY GEDDES.

A farewell dinner to Sir Auckland Geddes (the new British Ambassador to the United States) and Lady Geddes, was given at the Hyde Park Hotel on March 17 by the English-Speaking Union. Lord Reading presided. In our photograph Sir Auckland Geddes is seen sitting on the extreme left. Lady Astor, M.P., was among the speakers.—[Photograph by Topical.]



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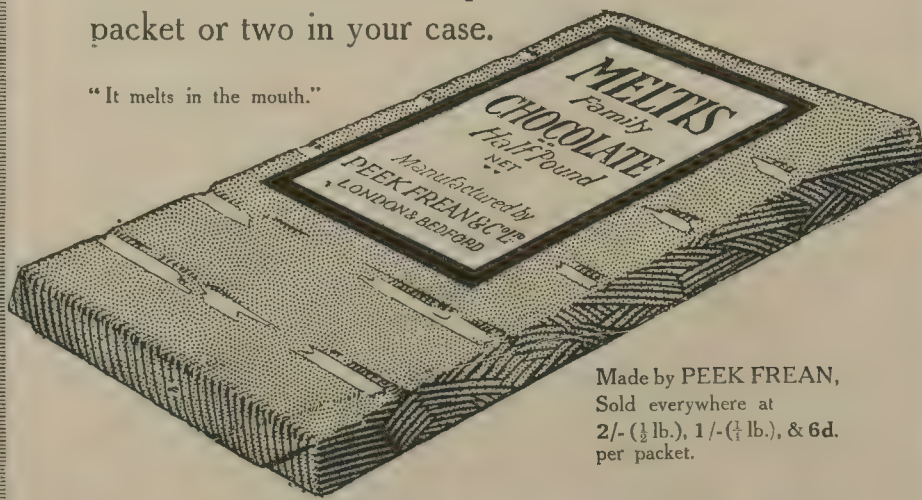
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piece. Von Lettow's was a great feat of arms, which those opposed to him were proud to acknowledge. He tells us how one day in 1916, when operating in the south-east of the colony, he received a personal letter from General Smuts informing him that he had been awarded the Order Pour le Mérite, and expressing the hope that the British Commander-in-Chief's cordial congratulations would not be unacceptable. "I mention this letter," says von Lettow, "as a proof of the mutual personal esteem and chivalry which existed throughout, in spite of the exhausting warfare carried on by both sides." Coming in between the bigger and more elaborate actions, the unceasing adventures of scouts and patrols give movement to these pages. They will be most appreciatively read by those who have already given some study to the campaign, and have realised the nature of the country so admirably suited for exactly that which von Lettow had to do, and did with so great a resourcefulness. As a matter of fact, owing to his qualities of leadership, the sufferings of the Germans were less than might be imagined, and they are written of here without apparent exaggeration and with much humour. The supply of bread, salt, boots, bandages, quinine, and so on was an anxious problem, in the solution of which von Lettow was generally pretty well ahead of his actual necessities. One must not overlook also how well he was served by his Askari, his recurring tributes to whom lack nothing of generous heartiness. The book reveals a strong personality, ready to turn all experiences to the best account.

## THE PLAYHOUSES.

### "SINNERS BOTH," AT THE KINGSWAY

IF no other praise could be given to Mr. Herbert Thomas's "experiment" at the Kingsway, "Sinners Both," it would have to be deemed notable as a *tour de force*, for here is a four-act play the action of which is carried on by two characters only. But his is something more than a mere mechanical achievement. Throughout this long duologue of his he preserves our interest in the sexual relations of his couple, and keeps their story at a high pitch of emotional tension. The man is a village minister living in a cottage virtually without attendance; the woman, a widow with pagan instincts, comes to him just as she is about to bear his child. What is he going to do for her and the infant? she asks. In this opening scene her mood is defiant and his is granite-hard. All he thinks of is his cloth and his professional reputation—we are back in the 'sixties, it should be noted; he refuses her marriage, and at one time almost strangles her in his dismay. But he lets her stop, and soon in this cottage, he alone looking after her, she gives birth to her baby. From the moment he sets eyes on the child—he had always spoken of it as "your" child hitherto—the man's feelings alter. And now it is the woman's turn to be hard. While his paternal love hourly grows, she seems indifferent to the child and shows a resentful sullenness. In point of fact, she is nursing schemes of revenge. His affection for the baby gives her her cue; she goes off with it in his absence and abandons it. But

he compels her to recover the child, and when she brings it back unharmed they agree to make a home in Canada as man and wife. The artistry of the piece is rough, the dialogue has no distinction apart from a certain grim sincerity, and both man and woman have dour natures and rasping tongues. But those who can find pleasure in craftsmanship that honestly and earnestly faces its problems will welcome this work, the more so as it is recommended by superbly naturalistic acting on the part of Miss Frances Ivor as the heroine. The author, it should be added, gives a performance only less good in the rôle of the Ibsenic minister.

### THE INDEPENDENT THEATRE'S TRIPLE BILL.

The Independent Theatre under Mr. J. T. Grein's direction began its 1920 season at the Lyric, Hammer-smith, on Sunday afternoon with as piquant an entertainment as an eclectic audience could well desire. First came British-trained dancers in a home-made ballet or mime play, "Et Fuis Bonsoir," of Miss Ruby Ginner's contriving, wherein Columbine as ballerina causes a duel between rival swains, Pierrot and Harlequin, with fatal results to Pierrot. This was an unaffected but pretty production, in which the author herself proved a very affecting Pierrot. Then followed a droll and rather audacious fantasy of Lord Dunsany's "Before the Gates of Heaven," furnished by Mr. Arthur Phillips with a simple but telling scenic design. Here we see the meeting of two criminals both of whom have met with a violent death—the one seeking to slake an unquenchable thirst from empty

[Continued overleaf.]

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## "MISER'S MONEY."

(Continued.) bottles; the other expecting to force heavenly gates as he had earthly locks, and finding himself mocked, when they open, with a vista of endless stars. The two rogues obtained admirable interpreters in Mr. Phillips himself and Mr. Gordon Bailey. Last, there was Mr. Bernard Shaw's *jeu d'esprit*, "The Dark Lady of the Sonnets." This is a good enough joke while it caricatures Shakespeare as a picker-up of other folk's conversational trifles who records them at once on his tablets for future use, or shows the Virgin Queen anticipating the "Dark Lady's" rendezvous with "Will" and hearing home-truths from him and being mistaken by her faithless Court lady for a rival. But even in his fun "G.B.S." never knows when to stop or curb his loquacity, and so he must make Bard and Queen talk tediously of a National Theatre. Mr. Rosmer's posturing and egotistical Shakespeare, Miss Suzanne Sheldon's buxom Elizabeth, the garrulous warder of Mr. Allan Jeayes, and especially the spitfire "Dark Lady" of Miss Mona Limerick were joyous performances which could hardly have been bettered.

At Messrs. Brown and Company's yard at Clydebank, Scotland, on March 20, the second geared-turbine steamer intended for the Great Eastern Railway Company's Harwich-Antwerp service was launched. The christening ceremony was performed by Lady Thornton, who named the vessel *Bruges*. The new boat will have a cruiser stern, and be divided by water-tight bulkheads into nine water-tight compartments, fitted with Stone Lloyd's mechanically worked water-tight doors, operated from the bridge and controlled by the captain. The vessel will have a *cabine de luxe* on the boat deck, a dining-saloon on the upper deck, will be fitted with wireless telegraphy, submarine signalling, and all the modern improvements in respect to lighting, and the thermo-tank system of heating and ventilation. She is 330 feet long over all and 43 feet broad, and will have a speed of 21 knots per hour and accommodation for over 360 passengers. A special feature is the number of single-berth cabins; the larger part of the remainder being two-berth cabins.

WE have seen Mr. Eden Phillpotts' people, not once but many times in the Dartmoor novels, in the grip of circumstance, the creatures of a blind and relentless fate; but in "Miser's



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gold, Barry being the lover and the husband of a woman as straightforward and honourable as she was sound of judgment. James, Barry's brother, was a sensitive who allowed a scheming mother and a rival suitor to rob him of his bride, with the result that his life—and that of poor, weak, pretty Anstice—drifted into disaster. Anstice's husband, by the way, is an exaggerated figure who seems to belong to Dickens rather than to Dartmoor, a man with the teeth of Carker and the tongue of Uriah Heep, though with the saving grace of a certain amount of good intention. He too, although he did not begin by acknowledging it, was sex-driven into the cruelty of forcing marriage upon Anstice—such puppets of love (Mr. Phillpotts would appear to say) are we all. It is almost superfluous to remark that "Miser's Money" is admirably set in the moor and its seasons, or that the staging of its drama is executed to perfection. The book is long, but it is a masterly performance.

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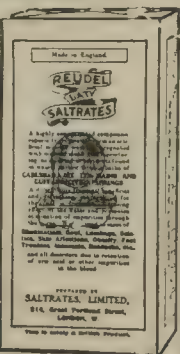
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## THE CHRONICLE OF THE CAR.

## The Horse-Power Tax Coming.

Unless my information is at fault—and I do not think it is—it has been definitely decided that the future taxation of the car is to be on the much-discussed basis of £1 per horse-power, the rating to be assessed by the present Treasury formula. I am told the Treasury will not listen to the fuel tax in any shape or form, and insists upon the alternative. Therefore, in spite of the manifest injustice of the latter, and of the almost unanimous protest of the motoring community against it, we are to be saddled with the new form of impost. There is no need to go over the whole ground again and to discuss the reasons why such a tax will be about as unpopular as any tax has ever been. They are so familiar to everyone that it would be redundant to repeat them.

The question which has to be considered now is: What means are to be taken in order, if possible, to defeat the proposed tax, and have substituted for it a flat-rate tax on all fuel—which is the only possible and practical substitute. Unless the strongest possible pressure is brought to bear on individual members of the House of Commons, the result is a foregone conclusion; and it is now for the motoring organisations to think out the best means of creating that pressure. Pious resolutions will not help us an iota. What is wanted is real action of a kind which will bring it straight home to every Member of the House that the motoring community—and I include in the term every single individual who owns, drives, or rides in a motor vehicle of any kind—is a powerful one, and one that can make itself felt when its feeling is genuinely aroused. There is a way in which this can be done, and that way has been already indicated to those who must take the lead in the matter. The question now is: Are they going to lead, or must we take the new taxation lying down? I am not hopeful.

## An Unworkable Scheme.

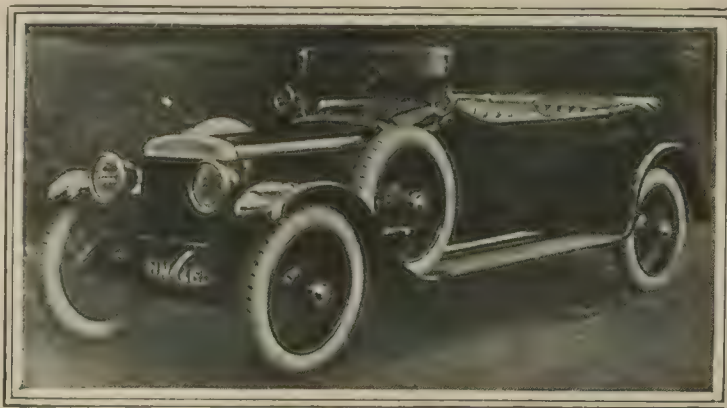
The Motor Trade Association is making a praiseworthy effort to stop profiteering in cars by getting at the private speculator, but I am afraid its scheme will not prove work-

ties and guarantees in respect of cars which have changed hands at prices above those shown in the makers' retail lists. As I say, I am quite in accord with the object, but I can foresee a lot of difficulties in the way of carrying out the idea. I agree that where it can be proved that a car has been sold at a premium, the seller might well be put on a "stop list," and that he might thus be prevented from purchasing another new car direct, though I do not see what is to stop him getting a car through a third party. That part of the scheme, therefore, seems to fall to the ground at once. True, service and guarantees might be withdrawn from the car, but it would mean a detective organisation of no small dimensions to ensure that the scheme should work equitably all round.

By far the most serious objection to the proposed course is that it would usually operate against quite innocent persons. For example, A buys a new car and sells it to B at a premium. This comes to the knowledge of the M.T.A., which takes action resulting in the maker's guarantee and "service" being withdrawn. B then sells the car to C at a fair second-hand price. It would be stretching the doctrine of *caveat emptor* to say that C should make sure before purchasing that he was not buying a black-listed car. If he has, and cannot obtain spares or service for his car, he is certainly being treated with rank injustice, because he has been no party to profiteering and was quite innocent when he bought. It would be interesting to know how the M.T.A. proposes to deal with the case of the innocent third party.

Another Method. There is another method of preventing "premium-snatching" which several firms in the industry have recently adopted. They have inserted in their sales agreement a clause binding the retail purchaser not to part with the car for a specified term without giving the firm an option to buy it back at the price originally paid. This is better than the

(Continued overleaf.)



WITH A PHAETON BODY BUILT BY MESSRS. GRIMSHAW, LEATHER AND CO., OF SUNDERLAND: A DAIMLER "STANDARD THIRTY."

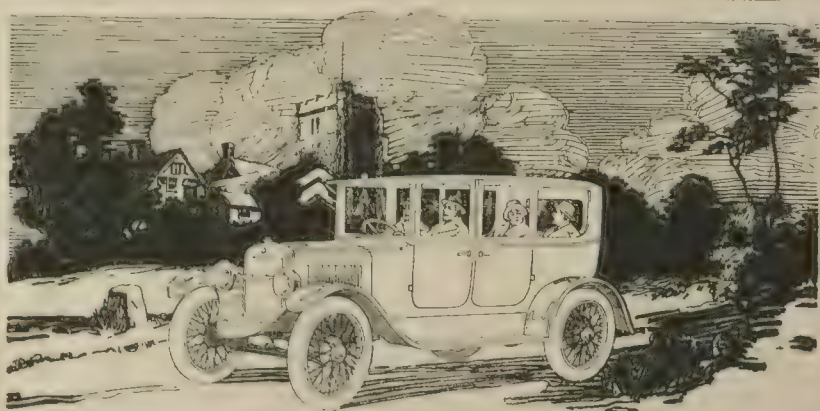
This car was recently supplied to Mr. Ernest Adamson, of Darlington.

able in practice. Briefly, the idea is that the manufacturing members of the Association will withdraw all service faci-



BEHAVING EXCELLENTLY, DESPITE THE OBVIOUS DIFFICULTIES OF THE GROUND: CROSSLEY CARS IN MESOPOTAMIA.

The photograph gives some idea of the ground over which these Crossley tenders had to travel. Despite adverse conditions, however, they gave no trouble, and their behaviour was excellent.



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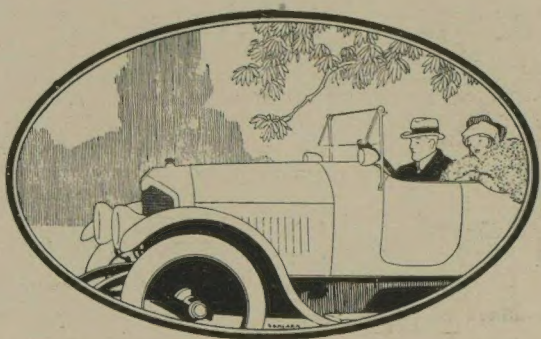
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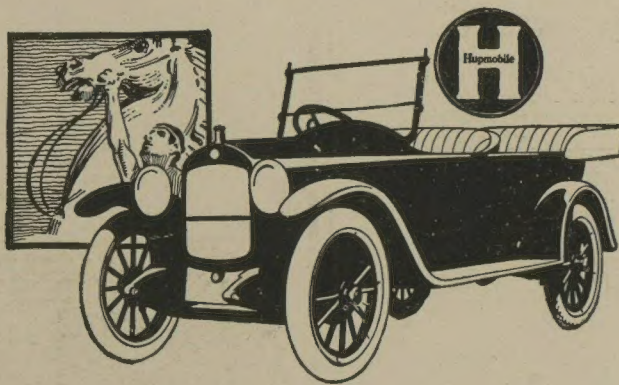
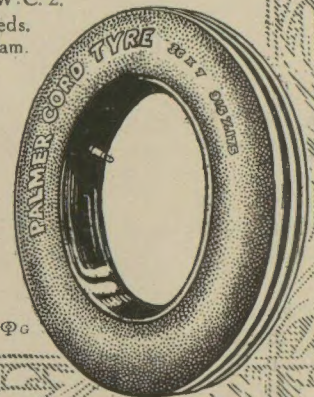
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820 X 120	14	1	6	1	17	0
880 X 120	14	19	0	2	0	6
920 X 120	15	16	0	2	2	6
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# Hupmobile



*Continued.*

general scheme I have previously discussed, and I hope it will prove effective against the private speculator. I have talked it over, however, with a legal friend, whose opinion is that such a contract is not enforceable at law. As to that I am not personally qualified to express an opinion, but I can see that it would be extremely difficult to enforce the clause. Supposing I take delivery of a new car, the makers of which have inserted the clause in their selling conditions. In the first place, I have not signed any agreement, because my local agent has been keen to take the order; and, in any case, I would not sign it any more than I would put my name to an agreement not to sell a watch or any other article I purchase to be my own absolute property. I do not see that I can be bound by any general condition to which my attention might not even have been drawn at the time the order was placed. In due course I receive the car. I do not like it, but in the meantime I have spent a certain amount of money in fittings and accessories. I sell the car for a sum sufficient to cover the cost of the car and extras, without giving the makers a chance to buy it back from me. Bear in mind that they are not likely to pay for those extras. Either they will want me to throw them

in for nothing or will ask me to remove them. I don't want them, because they will possibly be of no use for the next car I buy. What are the makers going to do about it, and how far have they a legal remedy against me for the breach of an agreement to which I have never subscribed?

They may put me on the "stop list"—and then I shall buy an American, or even a German, car whose makers are not so meticulous about the morality of profiteering. I really wish I could see a way of stopping premium taking, but I am afraid there is none, and, praiseworthy as I think the attempt may be, I think it is doomed to failure. Of this I am sure—that if it is persisted in it will work nothing but harm to the British industry.

#### Brooklands at Easter.

Racing at Brooklands is to be resumed at Easter, if the track can be got ready in time. The British Motor-Cycle Racing Club and the Essex Motor Club are to hold a joint meeting in which races for cars and motor-cycles have place. It is, I should say, a little doubtful if the track will be really fit for racing by then, and I

cannot help thinking it would have been better to have deferred the opening until the first official meeting at Whitsuntide.  
W. W.

#### NOTE TO CONTRIBUTORS.

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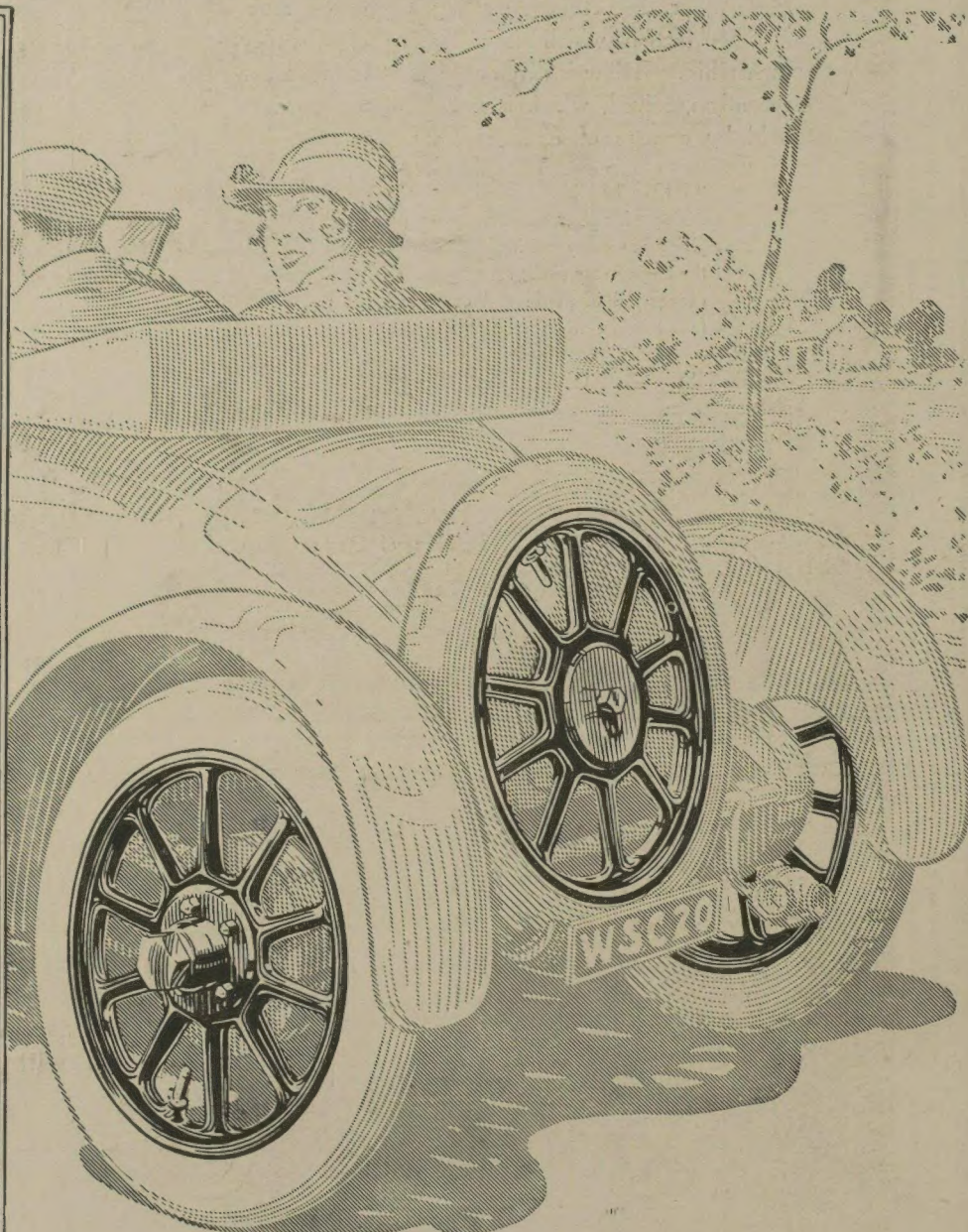
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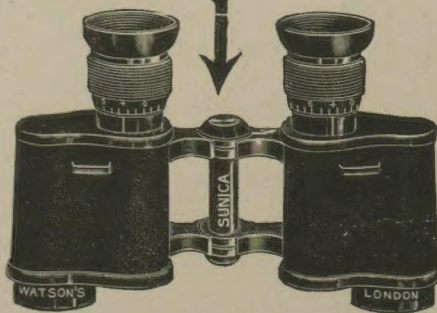
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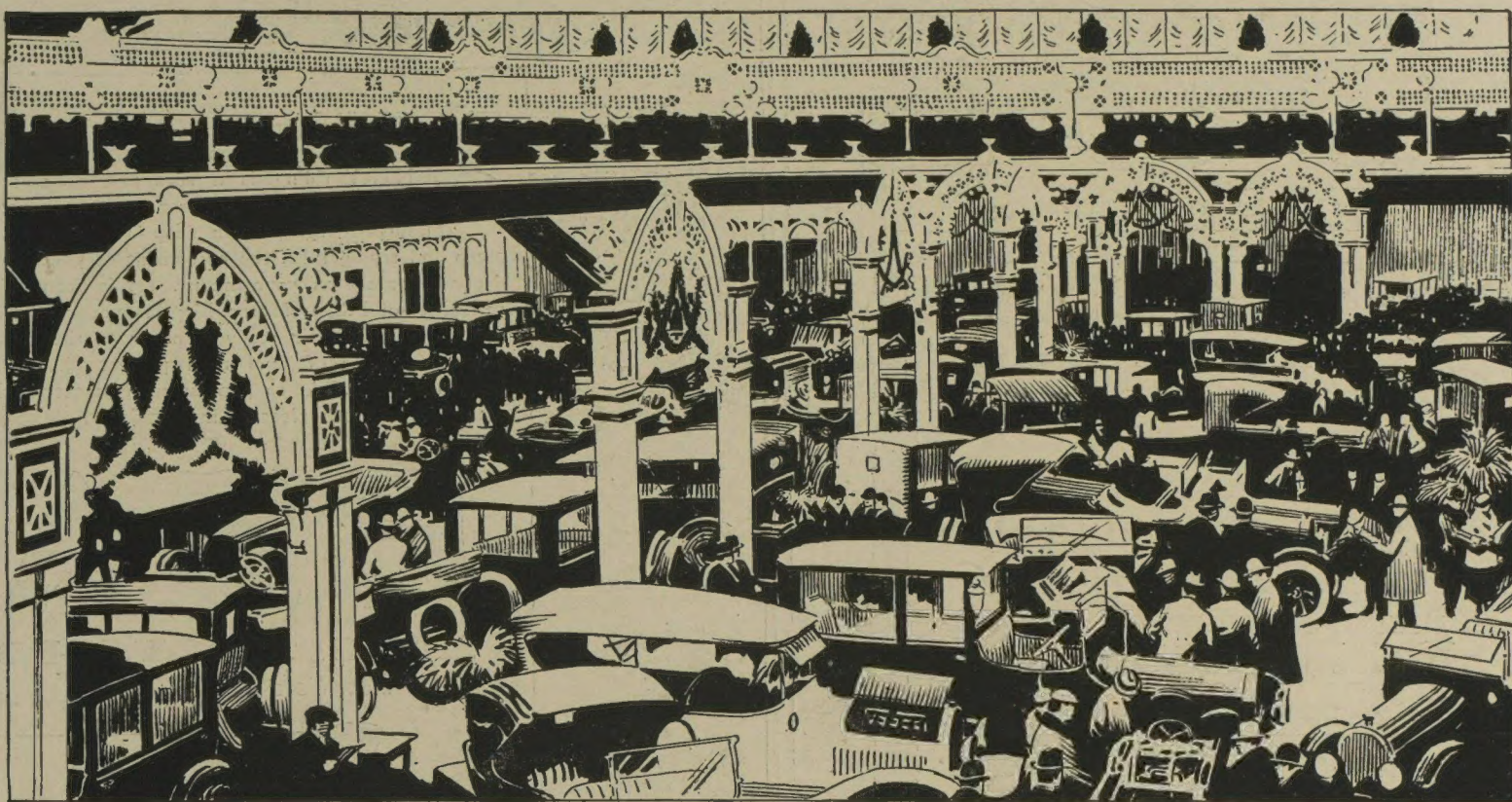
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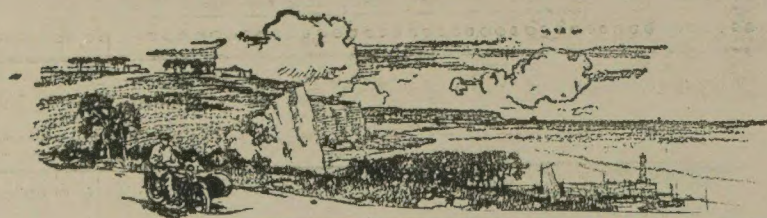


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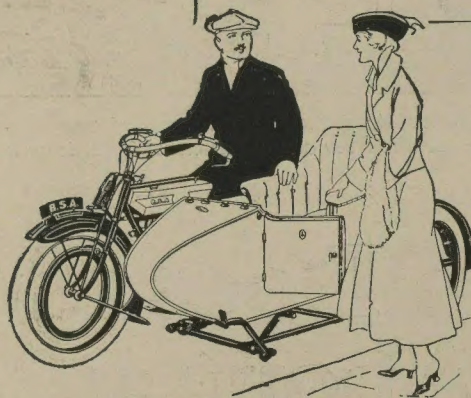


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